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ROYAL ACADEMY
DIPLOMA GALLERY

SIR DAVID WILKIE
R·A

ROYAL ACADEMY OF ARTS
LONDON 1958

CATALOGUE 2s

Paintings and

SIR DAVID W

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PREFACE

THIS is the first in a series of exhibitions devoted to its members of the past which the Royal Academy intends to hold in the Diploma Gallery from time to time.

Wilkie's reputation still rests on his popular *genre* subjects but in recent years interest has been growing in other aspects of his art and an opportunity to reassess his achievement as a whole was already long overdue. We had planned this comprehensive display and had invited Mr. John Woodward to undertake the selection and catalogue before we knew that the National Gallery of Scotland had decided, almost simultaneously, to hold a Wilkie Exhibition during the Edinburgh Festival of 1958.

Happily it was agreed that there should be a single exhibition, jointly sponsored, and I am grateful to Mr. David Baxandall, the Director of the National Gallery of Scotland, and his Trustees, for their immediate co-operation and for the easing of our administrative problems which this decision entailed.

Thanks to the generosity of owners in depriving themselves of pictures for many months the exhibition here is virtually the same as in Edinburgh. We have had to omit only six pictures from the original selection and have made an equivalent number of additions.

Her Majesty The Queen has most graciously headed the list of lenders with an outstanding group of Wilkie's most celebrated paintings from the Royal Collection. Both the Royal Academy and the National Gallery of Scotland are deeply grateful to all who have lent works in response to our joint appeal.

Mr. John Woodward's expert and sensitive appreciation of Wilkie's art is reflected in his catalogue and introduction. This exhibition is of his devising and we are greatly indebted to him. Mr. Woodward asks me also to record his gratitude to Dr. K. T. Parker and Mr. Malcolm Stearns for lightening his task with the help they have so kindly given.

CHARLES WHEELER

FOREWORD

DAVID WILKIE was born at Cults, which lies about twenty-one miles to the north of Edinburgh, on November 18, 1785. His father was the minister there and his maternal grandfather owned the mill at Pitlessie. Early in life he acquired a love of art and a talent for observation, together with a deep admiration for the work of Teniers and Ostade and, on the evidence of his drawings, for Rembrandt's etchings. His family, understanding his ambition to be a painter, sent him to study at the Trustees Academy in Edinburgh under John Graham. Taking scenes from the life around him, he quickly learned to compose his groups in a lively manner; though the colour harmonies he used show clearly that he knew his Masters only from the hand of the engraver. His first major *genre* work, *Pitlessie Fair* (No. 5), is a remarkable composition for a largely untaught youth of nineteen, not least in the way he has stage-managed his crowd. For some months in 1804–05 he travelled in Fife painting portraits, somewhat in the manner of Raeburn, showing solidarity and sympathy but lacking the subtlety and marvellous insight which he was to develop. Unfortunately it has not been possible to exhibit many of these early portraits; *Colonel William Dean of Hilton* is in America and the finest of them *Mr Morrison and Miss Bethune* (Private Collection, Scotland) was not made available. The early *Self-Portrait* (No. 19) is, however, a splendid example and prophetic of his later manner.

In 1805 he moved to London. "There is a raw, tall, pale, queer Scotsman come—there is something in him" wrote John Jackson of the new student at the Royal Academy Schools; and many revealing glimpses of his early days in London can be found in the journal of his friend B. R. Haydon. Teniers was still his great and guiding star since he found that his paintings "for clear touching certainly go to the height of human perfection in art: they make all other pictures look misty beside them." The kindness of a distant relative, Mr. Stodart, produced an introduction to Lord Mansfield. Through this nobleman he quickly found such patrons as Sir George Beaumont and Lord Mulgrave who were sympathetic both to his talents and to his choice of subject. In spite of a period of acute poverty and ill-health Wilkie's reputation was quickly made, and paintings such as *The Village Politicians* (Lord Mansfield) and *The Blind Fiddler* (No. 1), filled as they were with anecdote and humour, won immediate popularity at the Royal Academy. Immense labour went into these works, Wilkie almost equalling Rubens in the number of preparatory drawings and oil sketches which he made, throughout his life, for his major compositions. As a preliminary, slight but fluent notes in pen-and-ink were drawn, and then worked up into greater detail; after

which miniature lay-figures were arranged and placed in a box representing the interior in order that experimental oil sketches could be made of the grouping and lighting. A highly finished oil sketch preceded his final work. Farington states in his diary that Lord Mulgrave "has made an agreement with Wilkie to have all his studies and sketches for whatever pictures he may hereafter paint and will furnish a room with them at Mulgrave Castle, to preserve them and will endeavour to educate his son to possess a proper taste for them". After Mulgrave's death his collection of thirteen sketches was sold in 1832. The finished works are carefully painted, with every object lovingly delineated, but the figures are often falsified by facile caricature and his squat children are frankly monsters. Angerstein, however, found that these works united "the spirit of Teniers and Hogarth" while Northcote scoffed at the "Pauper style." Wilkie's limitations at this time can be seen in *Alfred in the Neatherd's Cottage* (No. 29) where *genre* and caricature are unhappily blended with a historical subject. His scenes from Scottish peasant life, although free from the rustic artificiality and make-believe of the previous century, are derivative and never completely convincing. By emphasising the comic element of his rustics Wilkie steered clear of exact social *reportage*, unlike Courbet who startled Paris when he exhibited his paintings of the inhabitants of Ornans. Courbet depicted his peasants in a strictly realistic way, without subsidiary anecdote, and on a scale associated with history painting.

As his style developed, Wilkie tended towards a lyrical realism and forgot the overtones of forced humour. *Chelsea Pensioners reading the news of Waterloo* (No. 11), *Blind Man's Buff* (No. 24) and *The Penny Wedding* (No. 20) deserve the popular acclaim that has always been accorded them. While painting the first of these Wilkie seems to have departed from his habit of using lay figures in favour of large finished chalk drawings heightened with wash. This freer style of drawing ante-dates his travels in Europe and would seem to prove that a broadening of his brushwork was inevitable and would probably have occurred even if he had never left England. Alongside these *genre* works Wilkie continued to paint portraits, perfecting the small cabinet full-length which exactly suited his talents. *Lady Mary Fitzgerald* (Lord Normanby), *The Duke of York* (No. 12) and *The Neave Family* (Sir Arundell Neave) are splendidly representative examples of this phase. Wilkie lacked no official recognition; he was made A.R.A. in 1809 and R.A. in 1811. He was popular with his fellow artists and patrons, and his domestic life was serene after his mother and sister came to live with him. He remained unmarried. His awkwardness and strong Scottish accent never left him but he made valiant attempts to master what he considered to be the

essential social graces, occasioning a certain amount of mirth by the seriousness with which he sought to overcome his shyness.

The death of his mother, two brothers and his sister's fiancé within the space of a few months brought on a severe illness. A friend, Mrs. Thomson, has left an account of his "illness, lethargy and ghastly appearance." Wilkie, who had visited France and Holland some ten years previously, set out in 1825 for a prolonged tour of Italy and Spain in search of health. This journey introduced him to Velasquez, Murillo and Correggio and hastened that broadening of style which had already become discernible. Wilkie sensed the trouble that lay ahead and wrote to his sister: "Will the London public, with my former style in recollection, judge of these new subjects, and new manner of treating them, with the same favour as those who see them now for the first time. . . . I have now, from the study of the old masters, adopted a bolder and more effective style; and one result is rapidity." He found that "after seeing all the fine pictures in France, Italy and Germany, one must come to the conclusion that colour, if not the first, is at least an essential quality in painting. No master has as yet maintained his ground beyond his own time without it. But in oil-painting it is richness and depth alone that can do justice to the material."

Wilkie was the first English artist to visit Madrid and he was overwhelmed by the paintings that he saw there: "they have been long celebrated, but no artist of our own country has seen them." He also referred to Spain as "the wild unpoached game reserve of Europe in which he has had six months' freedom by himself alone." His letters and journals give a vivid impression of his days there. He took a studio in Madrid which was visited by all the grandees and he found himself able to paint again and his pictures much admired.

In 1829 seven works appeared on the walls of the Academy, and although four of them were bought by George IV his popularity was lost forever with the admirers of his Scottish anecdotal work. "Italy was Wilkie's ruin" wrote Haydon, and many critics such as Thackeray felt, as many people still feel, that his style deteriorated and that his looser and oilier brush-work, darker tone and Rembrandtesque lighting were all a sad tumble. Today this changed style, with its powerful impact and lovely feeling for tone, stamps him out not as a derivative and timid Scottish Teniers but as a considerable figure amongst his European contemporaries. Nor was this broader use of paint inconsistent with subjects from everyday life. His last *genre* work, *Grace before Meat*, which is a rethinking of a group in the left background of *The Penny Wedding*, shows a new and deeper understanding of his characters, and his hand had lost none of its cunning in the painting of the still-life and tablecloth. Only in certain

historical subjects did he falter. *John Knox Preaching* must be reckoned a failure and it is hard not to concur with the elderly Stothard when he said "Wilkie's picture is not agreeable Sir—brown and heavy". It is interesting to note the lack of drawings connected with this picture for which he is known to have reverted to lay models.

He had been induced to paint a life-size whole-length portrait of *Lord Kellie* "to have the practice of painting large, in case I should have anything to paint for the King in the same way." In fact both George IV and William IV sat to him, on several occasions, and by the latter Wilkie was knighted in 1836. Queen Victoria, however, preferred Sir George Hayter. Wilkie's huge canvas of *Sir David Baird discovering the body of Tippo Sahib* (on loan to Edinburgh Castle) was roughly treated by the critics but it remains an impressive monument both to a phase of British history and the artist's felicitous invention.

Wilkie's later and larger portraits have been neglected by art-historians although *William IV* (No. 35) and *Augustus, Duke of Sussex* (Buckingham Palace) have claims to be considered amongst the finest "full-dress" portraits of the English school. They owe something to Lawrence and to Rembrandt, but in their solid stance they seem to hark back beyond the tradition of Van Dyck to the Holbein fresco of *Henry VIII and his family*. The influence of Rubens can also be discerned in such portraits as the *Mrs. Ferguson of Raith* (Malcolm Stearns) which was so much admired by Thackeray.

In 1840 Wilkie again set out on a long journey, this time to the Holy Land by way of Constantinople. The reasons for this voyage are clearly stated in a letter to his nephew which is worth quoting in full: "My object in this voyage was to see what has formed the scenes of so many pictures—the scenes of so many subjects painted from Scripture, but which had never been seen by the painters who have delineated them, and you may conceive the impressions which must have arisen from walking the streets and lanes of the Holy City, in travelling by Bethlehem, visiting the Dead Sea, the Jordan and the plain of Jericho, tracing at every step and turn some event described by the inspired writers. In this peregrination one is necessarily struck by the fact that, though the great works produced by the art of painting have been in illustration of Scripture and profess to be representations of the people, the costumes, and scenes of Syria, yet it has been done almost entirely from imagination, and it now remains a question, when steamboat navigation affords so many facilities for people to visit these countries, whether a new style of Scripture subjects may not be required to correspond with our knowledge of these countries, with that view, therefore, that our school of Protestant

England may not be behind in such knowledge, if wanted, I have made this journey."

In this resolve he anticipated Holman Hunt and there is little doubt that if he had lived he would have exhibited biblical paintings based on his notes and observations. His journal and letters written at this time are printed by Cunningham in his biography and allow one to date his drawings with great accuracy. These drawings, even of English residents who were persuaded to wear native costumes, were made for his own purposes and not for the sitter's retention. Only three sketches of biblical scenes were actually painted: *The Nativity* (whereabouts unknown); *The Supper at Emmaus* (Private Collection, U.S.A.) and *Christ before Pilate* (No. 108). The two portraits painted on the journey, *Sultan Abdul Meedgid* (No. 41) and his last work *Muhemet Ali* (No. 43), are a return to the small cabinet picture though handled far more freely. Professor Waterhouse has written of the first of these portraits "It is refreshing to see a British picture of this time with so little insularity of style. One might be deceived for a moment if one were told it was an unknown Chassériau and the freshness of its painting is enchanting. If Wilkie had lived there would have been much less to justify the complaints of the young Pre-Raphaelites in 1848 about the artificialities of British painting."

On June 1, 1841, while on his return voyage, Wilkie died at sea. His travelling companion William Woodburn found him dead in his cabin. Permission to land the body at Gibraltar was refused, owing to quarantine laws, and "the same evening it was committed to the deep with all due rites and honours"; a fact forever enshrined in the lovely funeral poem painted by J. M. W. Turner, *Peace—Burial at sea of Sir David Wilkie.* William Collins painted another moving picture (No. 30) which shows the recently built studio at Kensington which would never be used again after the tragic and early death of his friend. From the empty cabin the sketches and drawings done on this last voyage were collected, and were first seen by the public in the sale of all his studio remains at Christie's in 1842. The drawings alone, early and late, accounted for 605 lots and many have still to be located. This dispersal was followed in the same year by a memorial exhibition at the British Institution. In spite of high prices at the sale the critics were almost unanimous in regretting his later work while admiring his industry. The critic of the *Art Union* wrote, in rather tortured English, "Had he not in earlier times produced better pictures than those of which he was more recently the author, never had he achieved the high place he occupied in the consideration of the world." The same critic went on to deplore those works which were "embrowned with that fatal glaze" and certainly it is true that the

injudicious use of megilp and asphaltum has played havoc with the paint structure of many of his oil paintings. Though several have been most skilfully restored in recent years, others are cracked and blistered beyond repair. The same *Art Union* critic in a burst of muddled but revealing thinking summed up his criticism of the *Peep-o'-Day Boy's Cabin* (No. 38) as follows—"Yet the picture is a masterpiece but not as a Wilkie." One type of picture only was acceptable and any deviation was not in "his really characteristic manner." Wilkie's later style continued to be an embarrassment to art-historians; sadly they acknowledged its existence but attempted to pass it over in the fewest possible words and to exclude it from exhibitions. Fairfax Murray was able to purchase the drawing of *The Daughter of Admiral Walker* (No. 107) for thirty shillings in 1893 though it had fetched 70 gns. in the 1842 sale. Taste however very slowly began to change. Roger Fry in 1934 wrote of the sketch for *George IV's Entry into Holyrood* (No. 18): "It is a very beautifully organised design, with its broad management of the main masses of light and shade, its ingenious balance of directions and its perfect spacing. We ought at this moment to have had a great romantic art based on Rubens, for Delacroix, who realised that conception, never made so happy a discovery in that vein as this." He found also in the sketch for the head of Lord Kellie (Lille) evidence of "a richer denser kind of painting and a more searching understanding of form . . . a very moving portrait." Mr. John Pope-Hennessy in 1939 when reviewing the *Scottish Art* exhibition, an exhibition which represented Wilkie with few late paintings and no drawings from the last journey, concluded that "It must seem little short of miraculous that at the age of forty-two the trivial painter of the first group of pictures should have become the very significant artist of the second." Old prejudices die hard and in 1958 there appeared an unsigned article in the *Times* headed somewhat quaintly *Wilkie: The Burns of Painting* which took up the old complaint of "Sadder to view is that change of direction and interest which had so unfortunate an effect . . . ". The building up in the last twenty years of the Ashmolean's unrivalled collection of Wilkie's drawings, the post-war acquisitions by the National Gallery of Scotland and the increased prices of his drawings, which are eagerly sought after by collectors, plainly demonstrate that not everyone feels that the "change of direction" was a catastrophe.

JOHN WOODWARD

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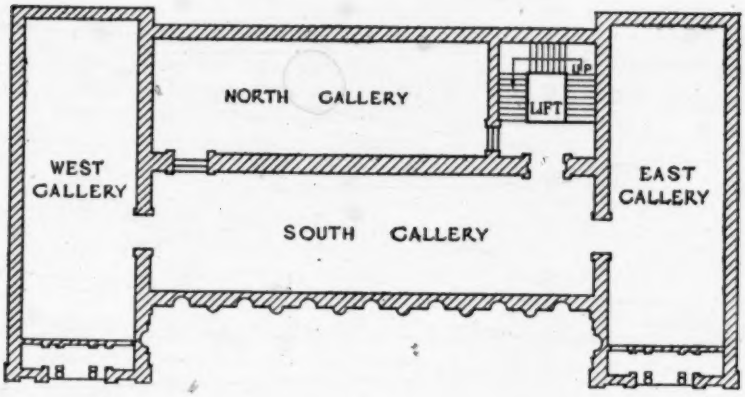
GOWER, *Sir David Wilkie*, by Lord Ronald Sutherland Gower, London, 1902.

M.T.S. RAIMBACH, *Memoirs and Recollections of the late Abraham Raimbach, including a Memoir of Sir David Wilkie.* Privately printed, 1843.

WILKIE SALE, *Catalogue of the works of Sir David Wilkie, R.A., deceased, including all the sketches made during his last tour in the East;* sold by Messrs. Christie and Manson on Monday, April 25, 1842, and five following days.

WILKIE SALE 1860, *Works of Sir David Wilkie, R.A.*, sold by Messrs. Christie and Manson on Wednesday, June 20, 1860, and day following. Wilkie left instructions in his will that his executors, Sir James M'Grigor and Sir Francis Chantrey, should realise his whole estate, including his paintings and drawings, for the benefit of his surviving brother Thomas and his sister Helen. The two sales were held to meet this request.

PLAN OF THE DIPLOMA GALLERY



GENERAL INFORMATION

THE Exhibition opens on Friday, October 17, and will close on Wednesday, December 10, 1958.

Hours of admission:

Weekdays, 10 a.m. to 5.30 p.m. Sundays, 2 to 5.30 p.m.

Price of admission, 2*s.* 6*d.*

Catalogue, 1*s.* 6*d.* (by post 2*s.*).

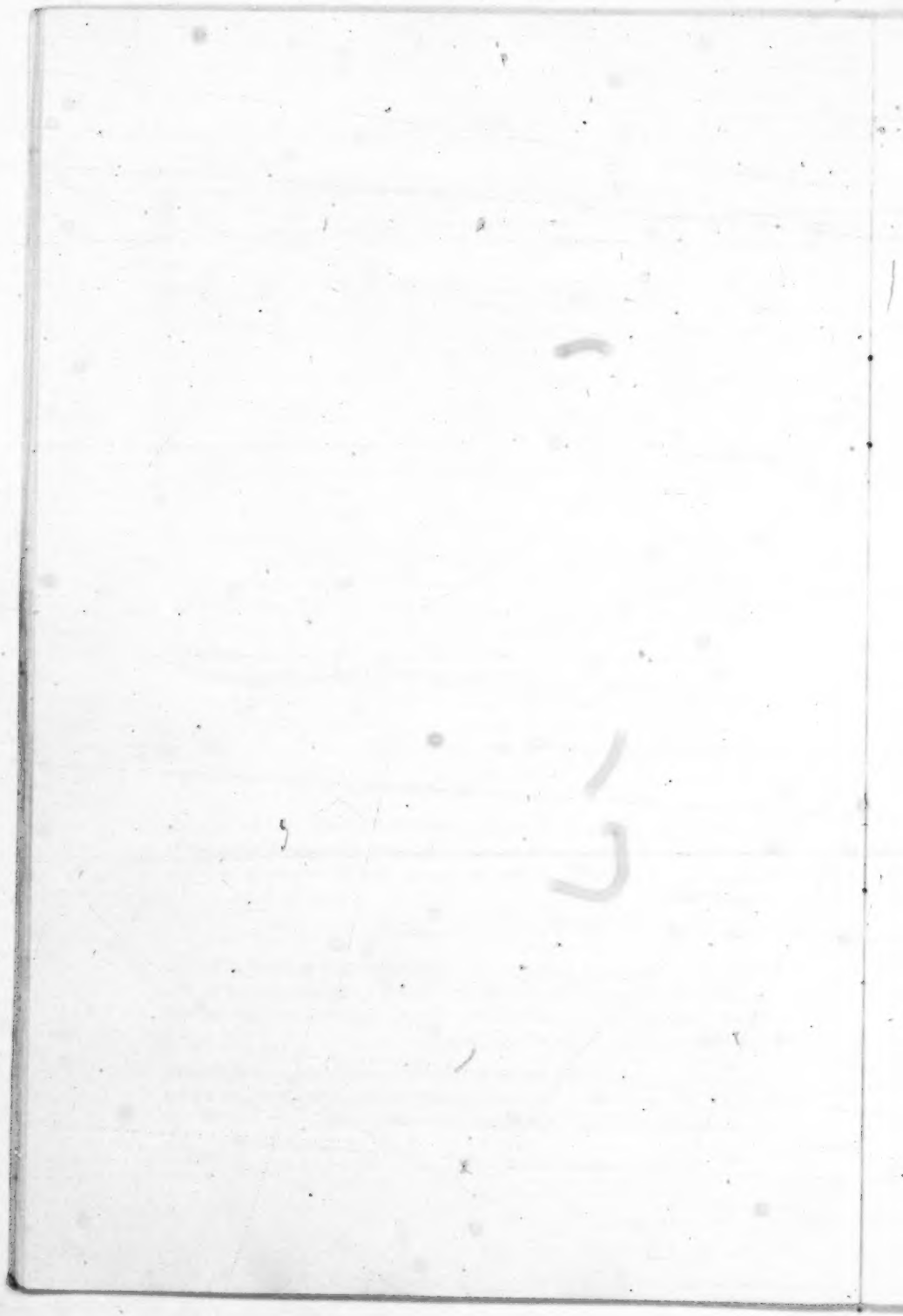
Illustrated Souvenir, 4*s.* (by post 4*s.* 6*d.*).

REDUCED PRICE ADMISSIONS

Single admission tickets at a reduced price may be obtained for Schools and Members of Staff Associations, Guilds, etc. For particulars application should be made to the Secretary, Royal Academy of Arts, Piccadilly, W.1.

Visitors are required to give up their sticks and umbrellas before entering the Gallery; they must be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order.



CATALOGUE

In the descriptions height precedes width. The terms *right* and *left* refer to the right and left of the spectator, unless the context clearly implies the contrary.
The Plate numbers refer to the Illustrated Souvenir.

EAST GALLERY

1 THE BLIND FIDDLER — Plate 5

Panel. 23×31 in. Signed: *D. Wilkie 1806.* When hung at the Academy it was somewhat eclipsed by "the unmitigated splendour of a neighbouring picture". This was Turner's *Blacksmith's Forge*—that there was truth in the belief that Turner deliberately 'toned up' his picture is confirmed by a letter written years later by W. Collins to Wilkie in which he says of a sale of paintings: "and there was your old enemy The Forge". In spite of this competition the picture was much praised.
Coll: painted for Sir George Beaumont, who presented it to the National Gallery in 1826. Transferred 1919. **Exh:** R.A. 1807 (147). **Lit:** Cunningham, I, pp. 118, 131, 132, 138.
Lent by the Tate Gallery.

2 PORTRAIT OF THE ARTIST — Plate 2

Panel. 5½×4 in. Painted in 1813. In the archives of the National Portrait Gallery is a letter from Mrs. Hunter (Wilkie's sister) which states: "It was painted by himself about the year 1816 or 17 [*sic*] at the request of my brother Captn. Wilkie in India and sent out to him along with other portraits of other members of our family. At Captn. Wilkie's death it came into the possession of his eldest daughter Mrs. Winfield whose property it now is". Wilkie in his journal for Dec. 28, 1813, states: "sent off some pictures to my brother in India; viz. ..... and three portraits of Thomas, Helen and myself. The pictures were all painted very thin, and with nearly one coat of colour. The vehicles used were gumption, but the three last with drying oil and mastic varnish."
Coll: John Wilkie (d. 1825), the artist's brother; purchased by the Gallery from his daughter Sophia, Mrs. Winfield, in 1858. **Exh:** British Institution 1842 (87). **Lit:** Cunningham, I, p. 387.
Lent by the National Portrait Gallery.

3 A VIEW AT CULTS Plate 10

Paper on canvas. 10½×17¾ in. See No. 62. "Wilkie's eye ever glistened at the mention of Cults" (Cunningham).

Coll: Wilkie sale (? lot 605 bt. Miss Wilkie); Nicholson sale, July 1849; W. F. Maitland till 1879; Gray Hill; Col. M. H. Grant.

Exh: Arts Council, *Early English Landscapes from Colonel Grant's Collection*, 1952 (68). **Lit:** Gower (repr.); Grant, *The Old English Landscape Painters*, II, p. 281, plate 167.

Lent by Sir Geoffrey Hutchinson.

4 THE ARTIST'S PARENTS Plate 3

Panel. 10×8 in. Rev. David Wilkie (1738–1812), minister of Cults and his wife Isabella Lister (d. 1824). Wilkie painted two versions of this picture, the first 12×8 in. in 1807 for his sister (now in the coll. Rt. Hon. Malcolm MacDonald, Hampstead), in which the figures are whole-length and seated on a different settee. Between November 20 and 26, 1813, he painted this replica, which he sent to his brother John in India. In March 1808 Wilkie showed the first version to Joseph Farington and his brother (*Farington Diary*).

Coll: John Wilkie, the artist's brother; Col. David Wilkie, and then to his sister Margaret Riddell; purchased by the Gallery from her grandson Walter Riddell Chrystal in 1953. **Exh:** R.A. 1872 (244). **Lit:** Cunningham, I, pp. 386–7.

Lent by the National Gallery of Scotland.

5 PITLESSIE FAIR Plate 6

Canvas. 23×42 in. Signed: *D. Wilkie/Pinxt. 1804.* (Date retouched.) Wilkie sold this painting for £40 but was able to borrow it back when he moved to London. This was his first picture of real importance. He may have retouched it in 1806 when he had it in London. A drawing for it was in the B. G. Windus sale, Christie's, June 1, 1842.

Coll: Charles Kinnear of Kinloch, and remained in the possession of that family until 1921, when it was acquired for the Gallery. **Exh:** 87 Pall Mall 1812 (22), as *The Country Fair*; Royal Institution Edinburgh 1821 (11); R.S.A. 1844 (44); Edinburgh 1951 (33). **Lit:** Cunningham, I, pp. 57–72 and p. 93.

Lent by the National Gallery of Scotland.

6 THE ARTIST'S SISTER

Panel. 10¾×8½ in. Helen Wilkie, the painter's only sister, married, after Wilkie's death, Dr. William Hunter, Surgeon-Major in the Coldstream Guards. This portrait is assumed on no evidence to

have been painted at Nursey's house, Woodbridge, about 1822–23. Another small portrait of her is in the Ashmolean. Her features figure in many of his works. This painting is said to be derived from a picture by Bol.

Coll: Perry Nursey: Dawson Turner; bequeathed to the Gallery by Dr. Hunter, the sitter's husband, in 1871. **Exh:** Edinburgh 1951 (40). **Lit:** Dawson Turner, *Outlines in Lithography*, 1840, p. 89.

Lent by the National Gallery of Scotland.

7 BATHSHEBA AT THE BATH

Panel. 15⅞×21 in. Painted immediately after his return from the Low Countries in 1816. In view of its date, the style of this painting is somewhat surprising and it may well be that the artist retouched the picture later.

Coll: John Townsend; John Naylor before 1902, Christie sale, June 19, 1923, bt. Sampson; bequeathed to Liverpool by George Audley in 1932. **Exh:** British Institution 1818 (3); Arts Council, *British Subject and Narrative Pictures*, 1955 (41). **Lit:** Cunningham, III, p. 525; Gower, p. 92.

Lent by the Walker Art Gallery, Liverpool.

8 MARIA, LADY CALLCOTT Plate 33

Board. 14⅛×12 in. Maria, Lady Callcott (1785–1842), *née* Dundas, married (i) Thomas Graham (d. 1822), and (ii) Sir Augustus Wall Callcott, R.A., the painter. Author of several travel books and of *Little Arthur's History of England*, published in 1835. A painting of her by Sir Thomas Lawrence is in the National Portrait Gallery, and a drawing by Sir Charles Eastlake is in the British Museum.

Coll: Col. Dundas; James Bridges. **Exh:** R.A. 1956 (688).

Lent by John Bryson, Esq.

9 THE RENT DAY

Panel. 23×35 in. Signed: *David Wilkie. 1807.* Lord Mulgrave said of this picture that he "believed Wilkie would go beyond Teniers, Ostade and all who had preceded him, as he not only gave exquisitely the ordinary expressions of the human countenance but those of thought and abstraction." He owned a sketch for it which was lot 58 of his sale at Christie's, May 12, 1832. The group contains portraits of the Phipps family as well as servants and tenants at Mulgrave. Engraved by A. Raimbach.

Coll: Earl of Mulgrave, Christie's sale, May 12, 1832, bt. Shepperson £750; Edward Chapman; John Chapman, uncle of the present owner.

Exh: R.A. 1809 (129); Manchester 1857 (265); Rome 1911. **Lit:** Cunningham, I, pp. 160–5; *Farington Diary*, IV, p. 101; Raimbach, p. 158.
Lent by J. S. L. Adams, Esq.

10 THE DUKE OF WELLINGTON WRITING DESPATCHES

Panel. 24½ × 21 in. Wilkie visited Strathfieldsaye in 1832 to paint the full-length portrait for the Merchant Taylors Company. From his sketches taken at that time he was able to paint No. 10. Drawings are in the Nottingham Museum, Scottish National Portrait Gallery and ex coll. Edmund Davis.
Coll: commissioned in 1836 by Sir Willoughby Gordon; thence by family descent to Lord Burgh, from whose sale it was purchased for Aberdeen in 1938. **Exh:** R.A. 1836 (116), described as "His Grace writing to the King of France on the night before the Battle of Waterloo"; *National Portraits* 1868 (194); R.A. 1939 (146). **Lit:** Cunningham, III, pp. 116 and 530; *Wilkie Gallery*, repr.
Lent by the City Art Gallery, Aberdeen.

11 CHELSEA PENSIONERS READING THE GAZETTE OF THE BATTLE OF WATERLOO

Panel. 36½ × 60½ in. Signed: *David Wilkie, 1822.* This painting has recently been restored but its condition did not allow it to be exhibited in Edinburgh. Many sketches and drawings for this picture exist, see Nos. 67, 68. An oil sketch belongs to Lord Northbrook and an extremely interesting drawing is at Amherst College, U.S.A. Lot 52 of the 1860 sale had "sketches on the back of figures in most joyous attitudes, not introduced in the picture". This picture was so popular at the R.A. and the crush of people in front was so great that the artist asked Sir Thomas Lawrence to allow a rail to be placed in front of it. This request was granted. The picture contains sixty figures and took the artist sixteen months constant work. One or two critics were quick to notice that to eat oysters in June was contrary to Act of Parliament.
Coll: commissioned by the 1st Duke of Wellington in 1816. He paid twelve hundred guineas for it. **Exh:** R.A. 1822 (126); B.I. 1825 (49); R.A. 1939 (151). **Lit:** Cunningham, II, Ch. ii; (a full description of the various regiments represented is on pp. 76–7); Raimbach, p. 173; Gower, pp. 45, 47, repr.
Lent by the Victoria and Albert Museum (Wellington Museum).

12 FREDERICK, DUKE OF YORK Plate 15

Panel. 24½ × 20½ in. Signed: *David Wilkie 1823.* Frederick, Duke of York (1763–1827), second son of George III, Commander-in-Chief

of the British Army 1795–1809 and 1811–27. His considerable achievements have been overshadowed by a scandal and a nursery rhyme. The sittings began on May 18, 1822: "The Duke of York came today to sit for Sir Willoughby Gordon's picture. I painted in the eyes, nose and forehead: found H.R.H. a very fine subject for a picture. For a preliminary sketch, see No. 116.

Coll: commissioned by Sir Willoughby Gordon, military secretary to the Duke of York; thence by family descent to Lord Burgh, from whose sale at Northcourt (lot 82) it was purchased for the Gallery in 1938.

Exh: R.A. 1823 (131); *National Portraits*, 1868 (198); *Grenadier Guards*, 1956; R.A. 1956 (414). **Lit:** Cunningham, II, p. 72; Raimbach, p. 176.

Lent by the National Portrait Gallery.

13 A PICNIC

Panel. 7×10 in. Painted at Woodbridge, Suffolk, the home of Mr. and Mrs. Nursey, in 1822. A label on the back calls it "A sketch for the Picture of the Nursey Family". No larger version is known. In the Tate is another small landscape (330) given to Nursey as a souvenir of this visit.

Coll: Mr. Nursey; Sir J. C. Robinson, who presented it in 1907. **Lit:** Cunningham, II, p. 81.

Lent by the Tate Gallery.

14 THE PREACHING OF KNOX BEFORE THE LORDS OF THE CONGREGATION, JUNE 10TH, 1559 Plate 29

Panel. 19½×24½ in. The incident depicted took place in the parish church of St. Andrews, Fifeshire, June 10, 1559. Amongst the persons who can be identified in the picture are: The Knight Templar, Sir James Sandilands, in black and close to the pulpit on Knox's right; the precentor, Thomas Wood, below the pulpit, and John Napier, the schoolboy; on the left of the picture, Lord James Stuart, in red, the Earl of Morton, resting on his sword, the Earl and Countess of Argyll, and the Archbishop of St. Andrews; Sir Patrick Learmonth, Provost of St. Andrews, is in the gallery. The original (48½×64½ in.), for which this version is a sketch, was begun for the Earl of Liverpool in 1822 and completed for Sir Robert Peel in 1832; it was purchased for the National Gallery in 1871. A small replica is owned by the National Gallery of Scotland.

Coll: Wyndham, Petworth, by 1854. **Exh:** British Institution 1842 (39); R.A. 1951 (272). **Lit:** E. Delacroix, letter to J. B. Pierret, June 18, 1825 (*Correspondance Générale d'Eugène Delacroix*, 1935, I,

p. 160); Cunningham, II, pp. 72–4, and III, pp. 54–9, 79, 528; Gower, p. 73; Waagen, II, p. 39; Collins-Baker *Catalogue of the Petworth Collection*, 1922, p. 134.
Lent by the National Trust (Petworth House).

15 SKETCH FOR "THE LETTER OF INTRODUCTION" Plate 9

Panel. 15×11¾ in. Sketch of the bookcase and other furniture.
Coll: Wilkie sale, lot 606 as "A Library"; John Sheepshanks, who gave it to the Museum in 1857.
Lent by the Victoria and Albert Museum.

16 THE LETTER OF INTRODUCTION Plate 8

Panel. 24×19¾ in. Signed: *D. Wilkie 1813.* The idea of the picture was suggested by an incident that happened to the artist when, newly arrived in London, he presented a letter of introduction to Caleb Whitefoord. Whitefoord enquired his age and Wilkie responded with his habitual "Really now". "Ha!" exclaimed Whitefoord, "introduce a man to me who knows not how old he is". An oil study of the room is No. 15, and two drawings are Nos. 57 (*a*) and (*b*). Engraved by John Burnet and Greatbach, *Wilkie Gallery*, p. 32.
Coll: purchased from Wilkie by Samuel Dobrée for 250 gns.; H. H. Dobrée sale, June 17, 1842 (13), bt. Bonamy G. C. Dobrée; Sam. Mendel; Ralph Brocklebank sale April 29, 1893 (96), bt. Agnew for T. Brocklebank; purchased by the Gallery from the Trustees of Mrs. Thomas Brocklebank, 1938. **Exh:** R.A. 1814 (133); Manchester 1857 (262); R.A. 1939 (143) and 1951 (236); Edinburgh 1951 (19). **Lit:** Cunningham, I, pp. 383–4; Gower (repr.).
Lent by the National Gallery of Scotland.

17 KING GEORGE IV Plate 21

Paper on panel. 17×10 in. Study for *The Entry of George IV into Holyroodhouse* (see No. 18).
Coll: Wilkie sale, lot 622, as "George IV and Pages at Holyrood"; in the London saleroom after the Second World War; acquired in 1948.
Exh: 5 Charlotte Square, Edinburgh, 1950 (119).
Lent by Her Majesty Queen Elizabeth The Queen Mother.

18 ENTRY OF GEORGE IV INTO HOLYROODHOUSE

Panel. 20×34 in. Signed: *D. Wilkie, 1828.* A sketch for the large painting now at Holyrood. The scene represents the King being received by the nobles and people of Scotland upon his entry to the

Palace of Holyroodhouse on August 17, 1822. Wilkie was present on this occasion and made sketches. The King suggested both the subject and the somewhat affected attitude he is adopting in the picture. It was finished in 1830, together with a full-length of the King in Highland costume (Wellington Museum; another version at Holyrood). Preparatory drawings exist in the Ashmolean and elsewhere.

Coll: ? Wilkie sale, lot 603, bt. Thomas Wilkie; Sir James Willoughby Gordon; Lord Burgh, Christie sale, July 9, 1938, lot 30, bt. Mitchell; W. B. Simpson; purchased by the Gallery in 1927. **Exh:** Edinburgh 1951 (35). **Lit:** Cunningham, II, pp. 83–91, and III, p. 44.
Lent by the Scottish National Portrait Gallery.

19 PORTRAIT OF THE ARTIST Plate 1

Canvas. 29¼×24 in. Painted about 1805, just before or after Wilkie settled in London.

Coll: probably given by Wilkie to Sir William Knighton; Sir W. W. Knighton sale, May 23, 1885 (437), bt. Agnew; Robert Rankin; R. Rankin sale, May 14, 1898 (83), bt. in. Presented to the Gallery by John Rankin, in fulfilment of the wish of his brother Robert Rankin, in 1898. **Exh:** *National Portraits* 1868 (343); Edinburgh, 1951 (22). **Lit:** Gower, reproduced; J. Steegman, *Burlington Magazine*, LXXII, 1938, p. 190.
Lent by the Scottish National Portrait Gallery.

20 THE PENNY WEDDING Plate 13

Panel. 25½×37 in. Signed: *DAVID WILKIE, 1818.* The painting is described in the 1819 R.A. Catalogue as follows: "This is a marriage festival once common in Scotland, at which each of the guests paid a subscription to defray the expenses of the feast, and by the overplus to enable the new-married couple to commence housekeeping." Commissioned by the Prince Regent as a companion to No. 24. Wilkie's journal for Oct. 29, 1818, records, "Went to Kensington Palace with the picture where it was shown to the Prince, who seemed perfectly satisfied with it." See No. 53.

Coll: purchased by the Prince Regent in 1819 for £525. **Exh:** R.A. 1819 (153), 1939 (145) and 1946 (499). **Lit:** Cunningham, II, pp. 9–11 and 19; Gower, reproduced.
Lent by Her Majesty The Queen.

21 THE JEW'S HARP

Panel. 10$\frac{1}{16}$×7$\frac{7}{8}$ in. Wilkie in his journal for July 20, 1808, states: "Began the sketch of my picture of The Jew's Harp, which I almost

finished by 4 o'clock". On Oct. 19, 1808, he notes the receipt of a draft for 30 gns. from Mr. Annesley for the finished version. Cunningham lists the painting under the year 1809 and says he received 25 gns. A label on the back dated March 28, 1829, and bearing Wilkie's signature, states the following: 'The Jew's Harp/Painted in 1807 [*sic*] for Francis Annesley Esq. M.P./ It next became the property of the Duke of Marlborough / and then of Wlm Wells Esq. of Redleaf where [or when] now / 22 years having passed, it was found to look dry and thin / to correct which & to give it warmth and richness / a glaze of megilp & transparent colour has just been put / upon it./ Redleaf Saturday March 28th 1829 / David Wilkie R.A.' A further label notes that 'The treatment mentioned above of this / Picture was found in a few years to make / it look extremely heavy and overloaded with a yellow hue. It has this year 1846 / been entirely taken of [*sic*], and left the Picture / brilliant as it now appears./' (signed) W. Wells / Redleaf / (. . . . . .) A sketch belonged to Lord Mulgrave, sale, May 12, 1832 (64). A small version $6\frac{1}{2} \times 5$ in. belongs to Lord Landsdowne and at least two feeble copies are known.

Coll: painted for Francis Annesley; Duke of Marlborough; sold Hawkes, Sept. 8–16, 1828 (236); William Wells by 1829; Christie sale May 10, 1890 (82), bt. Agnew; George Holt; bequeathed to Liverpool by Miss Emma Holt, 1945. **Exh:** British Institution 1842 (31); Manchester 1857 (235). **Lit:** Cunningham, I, pp. 184 and 203; Gower (who confuses it with the version in Lord Lansdowne's collection).

Lent by the Walker Art Gallery, Liverpool.

22 THE BREAKFAST Plate 14

Panel. 29 × 26 in. Signed: *David Wilkie/MDCCCXVII.* The chairs in this scene were part of a set sent to London by the artist's mother in Oct. 1812 (Cunningham I, p. 358). They had been given to the manse by Lady Mary Lindsay-Crawford who was redecorating Crawford Priory in the Gothic manner. They appeared in *The Letter of Introduction* (No. 16) and a settee figures in *The Artist's Parents* (No. 4). Wilkie is leaning on one of the chairs in his portrait by Geddes (Scottish National Portrait Gallery). Others from the same set still belong to the Earl of Crawford and Balcarres. (This information was supplied by Mr. T. S. R. Boase.) Engraved by W. Greatbach.

Coll: painted for the 1st Duke of Sutherland, when Marquess of Stafford, who paid £400 for it. **Exh:** R.A. 1817 (130); British Institution 1843 (43). **Lit:** J. Young "Stafford Gallery", 1825, II,

No. 138 and frontispiece; Cunningham, I, pp. 440 and 457–9; Waagen, 1854, II, p. 72; *30 Pictures in coll. Duke of Sutherland*, 1957, repr.
Lent by the Duke of Sutherland.

23 SKETCH FOR "BLIND MAN'S BUFF"

Panel. 11⅞×18 in. Signed: *D. W. 1811.*
Coll: Earl of Mulgrave, Christie sale May 12, 1832, lot 63 bt. Bredel; Miss Harriet Bredel, who bequeathed it to the National Gallery, London, in 1875; transferred after 1946. **Exh:** R.A. 1812 (115); British Institution 1842 (8); Manchester 1857 (244); R.A. 1872 (40). **Lit:** Cunningham, I, pp. 350–2; *Farington Diary*, VII, p. 77; M. Davies, *National Gallery Cat., British School*, 1946, p. 172.
Lent by the Tate Gallery.

24 BLIND MAN'S BUFF Plate 7

Panel. 24¾×37¼ in. Signed: *David Wilkie. 1812.* The Prince Regent commissioned this picture saying: "Let Wilkie make choice of the subject—take his time in painting it—and fix his own Price." Benjamin West, writing to the Regent, through Major-General Turner, to announce that the picture was ready, said: "It places the painter in this class of Art prieminent to the Flemish School in mantal capasity, and is not inferior to them in deleniation." Another critic, however, said that the artist was "Falling to the level of Watteau, prettyism". Nos. 23 and 25 are sketches for the picture. Several drawings exist, including No. 56. Farington records that at first Wilkie painted without models but was forced to change his mind under the criticism of his friends. *The Examiner*, 1812, p. 327, identifies the young man in profile advancing to the middle of the room as a portrait of Mulready.
Coll: bought by the Prince Regent, 1813, for 500 gns. **Exh:** 87 Pall Mall 1812 (4) unfinished; R.A. 1813 (148); British Institution 1842 (15); Manchester 1857 (258); R.A. 1934 (477); R.A. 1939 (142); R.A. 1946 (496); R.A. 1951 (257); Edinburgh 1951 (25). **Lit:** *The Farington Diary*, 1923, VII, p. 160; Cunningham, I, pp. 378–82; W. T. Whitley, *Art in England, 1800–1820*, 1928, pp. 209–10; A. Aspinall, *Letters of George IV*, 1938, I, pp. 235, 272, 300, 335; M. Davies, *National Gallery Cat., British School*, 1946, p. 172.
Lent by Her Majesty The Queen.

25 SKETCH FOR "BLIND MAN'S BUFF"

Panel. 6¾×5⅛ in. Wilkie records in his journal for Dec. 28, 1813, that he sent to his brother John in India "a small sketch or copy of part of my picture". This may well be No. 25, but there is no proof.

Two other sketches are recorded, one in the Wynn Ellis sale, 1876 (24×34½ in.), the other A. Elmore coll. 1874.
Coll: ? John Wilkie, the artist's brother. **Exh:** Arts Council, *British Life*, 1953 (45). **Lit:** Cunningham, I, p. 387; M. Davies, *National Gallery Cat., British School*, 1946, p. 172.
Lent by F. F. Madan, Esq.

26 THE FIRST EAR-RING Plate 24

Panel. 14×10 in. Signed: *David Wilkie f. 1835.* A smaller version with a few variations of the painting in the Tate Gallery (4830) which was exhibited at the Royal Academy 1835 (88). A sketch for the composition is in the Tate Gallery inscribed: *D. Wilkie, July 3rd, 1834.* A study of the girl's head has recently been acquired by the British Museum and a study of the sitting figure belongs to Messrs. P. & D. Colnaghi. Another drawing belongs to Mr. Gilbert Davis.
Coll: Baroness Bassett. **Exh:** R.A. 1836 (123); Birmingham, *Works of Art from Midland Houses*, 1953 (78).
Lent by Major A. W. Foster.

27 DISTRAINING FOR RENT Plate 12

Panel. 32×48 in. Signed: *D Wilkie 1815.* Said to have been inspired by a distraint on the tenant of the premises in Pall Mall where one of Wilkie's pictures was exhibited. It is interesting to note the "Chippendale" chair out of fashion and in humble surroundings. Hazlitt said of this picture that it raised the artist to "that small but noble group whose name is not so much of today as of all time". Lady Eastlake wrote of it in 1846, "Wilkie's Distraining for Rent is truly matchless, every figure appropriate, natural and telling; not an over-acted expression—mere quiet sorrow and loud indignation". There are two letters on the reverse in Wilkie's hand concerning a dramatic representation of the picture at Drury Lane in 1832. Raimbach purchased this picture for £600, against the advice of Wilkie, so that he could make an engraving. It had proved impossible to engrave *Reading the Will* which was in the collection of the King of Bavaria. The plate failed to be a popular success and Raimbach cut his losses by selling the picture to Mr. Wells for £800.
Coll: purchased by the Directors of the British Institution in 1816, sold to A. Raimbach; William Wells sale, May 12, 1848 (75), bt. in; Wells sale, 1890 (81), bt. Agnew; Lord Masham; thence by descent.
Exh: R.A. 1815 (118); British Institution 1816 (11) and 1842 (44); Manchester 1857 (259) and 1957 (213). **Lit:** *Farington Diary*, VIII, p. 8; Cunningham, I, pp. 432–6; Raimbach, p. 163.
Lent by the Countess of Swinton.

EAST GALLERY

28 BOYS DIGGING FOR A RAT

Panel. 14×12 in. Painted in 1811 and presented to the Royal Academy as his Diploma Work in 1812. A sketch for the picture, which was exhibited at 87 Pall Mall in 1812, belonged to Lord Mulgrave and was lot 62 of his sale, May 12, 1832.
Exh: British Institution 1842 (115) and 1847 (134); Manchester 1857 (247); R.A. 1951 (261). **Lit:** Cunningham, I, p. 353; Gower (repr.).
The property of the Royal Academy of Arts.

29 ALFRED IN THE NEATHERD'S COTTAGE Plate 4

Canvas. 43×61 in. Signed: *D. Wilkie, 1806.* Wilkie wrote to Davison, "I feel sensible of the honour, in being called upon to contribute in forming a grand collection of pictures illustrative of our national history. The way in which the proposal has been made I regard as flattering and kind to me, as a young artist—by giving me the choice of the subject. Availing myself of this indulgence, I beg to propose as the subject of the picture 'Alfred disguised in the Neatherd's Cottage; reproached by the Neatherd's wife for allowing the cakes to burn which she had committed to his care'." A self-portrait of Wilkie can be seen in the figure standing second on the left. Reduced sketches or replicas were at one time in the possession of Mrs. L. Robertson and Mr. E. Shepherd (Gower, p. 125). Lord Mulgrave's sketch was Cat. 59 of his sale at Christie's, May 12, 1832.
Coll: Alexander Davison; W. J. Armitage, and by descent to the present owner. **Exh:** 87 Pall Mall 1812 (14). **Lit:** Cunningham, I, pp. 122–8, 134.
Lent by Commander A. F. Armitage, R.N.

William Collins, R.A. (1788–1847)

30 RESIDENCE OF THE LATE SIR DAVID WILKIE, AT KENSINGTON—the last he inhabited before his fatal journey to Jerusalem.

Panel. 13½×19½ in. Wilkie Collins says this picture is "A striking testimony" of his father's "affection and esteem for the memory of his great brother painter." He wished also to depict "the new painting-room which he had built at Kensington". The view was taken "from the large garden attached to it embracing the painting-room and the whole back of the house". Miss Wilkie is shown in mourning. The house was at Vicarage Place, Kensington, and is now pulled down and occupied by a gas office.
Coll: presented by the artist to Miss Wilkie; by descent to David Wilkie, great-nephew of the artist. **Exh:** R.A. 1842 (137). **Lit:** Wilkie Collins, *William Collins*, 1848, II, pp. 206–7.
Lent by Sir James Hunter Blair, Bt.

EAST GALLERY

George Jones, R.A. (1786–1869)

31 THE BURIAL AT SEA OF SIR DAVID WILKIE

Water-colour. 14½ × 10½ in. Jones told Thornbury that the following conversation took place soon after Wilkie's death:

Turner: I suppose nobody will do anything to commemorate Wilkie?

Jones: I shall pay humble tribute by making a drawing representing his funeral.

Turner: How will you do it?

Jones: On the deck of the vessel, as it has been described to me by persons present, and at the time that Wilkie's body was lowered into the sea.

Turner: Well, I will do it as it must have appeared off the coast.

Jones exhibited an oil painting of this subject at the R.A., 1842 (647). The tribute by Turner, *Peace: Burial at Sea*, is in the Tate Gallery.

Exh: Exeter, *Ford Collection*, 1946 (282). **Lit:** Thornbury, *Turner*, 1862, II, p. 182; Finberg, *Turner*, 1939, p. 390.

Lent by Brinsley Ford, Esq.

SOUTH GALLERY

32 QUEEN ADELAIDE

Panel. 29½×24½ in. Adelaide of Saxe-Meiningen (1792–1849), consort of William IV. Sketch for an equestrian portrait probably done when Wilkie was painting his state portrait in 1833. A drawing was lot 218 of the Wilkie sale and may be the one recently acquired by Dumfries.

Coll: Wilkie sale, lot 625; Sir Peter Laurie; A. D. Kettle; purchased by the Gallery in 1923. **Exh:** British Institution 1842 (97). **Lit:** Cunningham, III, p. 65.

Lent by the Scottish National Portrait Gallery.

33 PRINCE CHARLES OF LEININGEN Plate 18 (detail)

Canvas. 25½×20 in. (cut down). Prince Charles of Leiningen (1804–56), son of the Duchess of Kent by her first marriage and half-brother to Queen Victoria. A study for No. 50. It must therefore have been painted a good deal earlier than 1839, which is the date that has usually been assigned to it, probably about 1832.

Coll: said to have been given by the painter to the Duchess of Kent, who gave it to Queen Victoria. It may, however, have figured in the Wilkie sale as lot 649, "*Portrait of the Duke of Saxe Leiningen, the head finished*". **Exh:** R.A. 1946 (84); Edinburgh 1951 (36).

Lent by Her Majesty The Queen.

34 GRACE BEFORE MEAT Plate 26

Canvas. 39¾×50 in. Signed: *DAVID WILKIE. f. LONDON 1839.* Based on the group in the left background of *The Penny Wedding* (No. 20). A drawing of the mother and two children is in the Ashmolean Museum (No. 102). A study for the child in the left foreground is at Birmingham. A drawing for the room, sold in 1842, has not been traced.

Coll: Glendy Burk, New Orleans, 1839; John Naylor, Leighton Hall, Montgomeryshire; sold by Mr. Naylor's grandson at Welshpool, March 18, 1931 (441), purchaser unknown; H. M. Mitchell, Peebles, sold Dowells, Edinburgh, June 18, 1952, bt. H. Woolford; acquired for Birmingham in 1954. **Exh:** R.A. 1839 (154); with a quotation of some lines by Lady Blessington:

> "A lowly cot where social board is spread
> The simple owner seated at its head;
> His bonnet lifts and doth to Heaven appeal,
> To grant a blessing on the humble meal, etc."

Lit: Cunningham, III, pp. 264 and 531; *Burlington Magazine*, XCVIII, 1956, p. 31, repr.
Lent by the City Museum and Art Gallery, Birmingham.

35 KING WILLIAM IV Plate 22

Canvas. 104×68 in. Signed: *David Wilkie f. Brighton. 1833.* Painted from sketches made at Brighton in 1833. The King wears the uniform of the Grenadier Guards. No other version in military uniform is known. A full length in garter robes, probably from another sitting, as the head is rather different, is at Windsor. Versions are in the Examination Schools, Oxford, and Messrs. Leger (*ex* Marquess of Ormonde). There is a fine unfinished head and shoulders in robes in the collection of Lord D'Lisle and Dudley, V.C., and another head and shoulders in civilian clothes in the Scottish National Portrait Gallery. The only version in England of the companion portrait of Queen Adelaide is in the Examination Schools, Oxford. No. 35 is perhaps Wilkie's finest portrait; one critic, however, found it "stiff and starched as any drill Sergeant, glittering with yarnish".
Coll: presented to the 1st Duke of Wellington in 1833 by William IV. **Exh:** R.A. 1833 (140). **Lit:** Cunningham, III, pp. 50 and 54; *Catalogue of Pictures . . . at Apsley House, etc.*, 1901, II, p. 238; J. Woodward, *Connoisseur Period Guides*, 1830–60, 1958, p. 53 repr. Plate 33.
Lent by the Victoria and Albert Museum (Wellington Museum).

36 THE DEFENCE OF SARAGOSSA Plate 17

Canvas. 37×55¾ in. Signed: *David Wilkie, Madrid, 1828.* Executed during the artist's visit to Spain, when he painted several scenes illustrating Spanish resistance to the French during the Peninsular War. The present subject is taken from the siege of Saragossa by the French in 1808, when it was defended by the ill-equipped citizens for several months. The defence was led by Jose de Palafox y Melzi, who is here seen placing a gun in position, together with his lieutenants, Father Consolacion, an Augustinian prior, and Basilico Boggiero, a priest. The heroine of the siege was Maria Agustin, who is here seen taking the place of her dead husband in the battery. Her exploits were celebrated by Byron in *Childe Harold's Pilgrimage* (I, 55 ff.). Thackeray remarked of this work: "The Latter's [Wilkie's] maid of Saragossa and Spaniard at the gun, any one may see habited as Irish peasants Superintending 'A Whiskey Still' in the middle room". Palafox visited Wilkie's studio in Madrid for this portrait; he was also painted by Goya.
Coll: bought by George IV in 1828. **Exh:** R.A. 1829 (128) and 1946 (480). **Lit:** W. M. Thackeray, *Fraser's Magazine*, June 1840.
Lent by Her Majesty The Queen.

SOUTH GALLERY

37 THE FIRST COUNCIL OF QUEEN VICTORIA, JUNE 20TH, 1837 Plate 27

Canvas. 60¾ × 94¾ in. Signed: *David Wilkie ft. 1838.* The Council was held in Kensington Palace and Wilkie made studies of the Queen in October at Brighton (see Nos. 87 and 89). There is a drawing for the whole composition at Windsor (667) and another in the collection of the late A. P. Oppé (R.A. 1958, No. 304). There is a replica of the painting at Kensington Palace. Behind the chair are the Duke of Argyll, the Earl of Albemarle, the Hon. George Byng and C. C. Greville. In front of the chair, and beginning at the left hand of the Queen, are the Marquess of Lansdowne, the Marquess of Anglesea, Lord Howick, Lord John Russell, the Chancellor of the Exchequer, Lord Melbourne, Lord Palmerston, the Speaker of the House of Commons, Earl Grey, the Earl of Carlisle, Lord Denman, the Hon. Thomas Erskine, the Archbishop of Canterbury, Lord Morpeth, Lord Aberdeen, Lord Lyndhurst, the King of Hanover, the Duke of Wellington, the Earl of Jersey, J. W. Croker, Sir Robert Peel, Bt., the Duke of Sussex, Lord Holland, the Attorney-General, the Marquess of Salisbury, Lord Burghersh, and the Lord Mayor of London. Wilkie wrote the following account of the commission, "The Queen having last October desired my attendance at Brighton, I found on arriving there, that, instead of a portrait of her Majesty (which it was my duty to paint), the Queen was strongly bent on having a picture painted of her first Council. Finding her much interested with the subject, I sent to London for a canvas, and began the picture at Brighton" (Letter to Lady Baird, Feb. 2, 1838). An oil sketch for the Queen's head belongs to Col. William Stirling but there are no known portrait drawings or oil sketches for any of the other heads. Queen Victoria did not like the painting and there is an unpublished account in her diary for Nov. 12, 1847. "We occupied ourselves looking at pictures which are standing in the corridor, 1st one of my First Council by Wilkie which is one of the worst pictures I have ever seen, both as to painting and likenesses. Everyone was horrified when they saw it yesterday. . . . We saw pictures hung up in the corridor and looking extremely well, that is to say *not* Wilkie's, for it cannot look well, but the general rearrangement is very successful." Engraved by C. Fox and J. Cousen.

Coll: painted for Queen Victoria. **Exh:** R.A., 1838 (60); R.A. 1946 (51). **Lit:** Cunningham, III, pp. 226–7, 235 and 241; Esher, *Girlhood of Queen Victoria*, 1912, I, p. 230; Collins Baker, *Windsor Catalogue*, 1937, p. 311.

Lent by Her Majesty The Queen.

38 PEEP-O'-DAY BOY'S CABIN, WEST OF IRELAND Plate 16

Canvas. 49×68 in. Dated: *[18]36.* Peep-o'-day boys were a Protestant organisation in the north of Ireland (*c.* 1784–95) whose members visited the houses of their Roman Catholic opponents at day-break in search of arms. Wilkie visited Ireland in August, 1835. Drawings are in the Victoria and Albert Museum, the Courtauld Institute and the Ashmolean. A drawing for the wheel on the right is at Cleveland, Ohio.

Coll: Robert Vernon, and presented by him to the National Gallery in 1847; transferred in 1926. **Exh:** R.A. 1836 (60); British Institution 1842 (84). **Lit:** Cunningham, III, pp. 100, 105 and 115–16; J. Woodward, *Connoisseur Period Guides* 1830–60, 1958, p. 60, repr. pl. 43B.

Lent by the Tate Gallery.

39 MATHIAS PRIME LUCAS

Canvas. 92×58 in. Signed: *David Wilkie f. 1838.*

M. P. Lucas was Lord Mayor of London, 1827–28, and President of St. Bartholomew's Hospital, 1831–48. Wilkie in a letter to his sister says "Yesterday I dined at St. Bartholomew's Hospital, where, agreeable to a written request I had delivered Mr. Alderman Lucas's portrait the day before. It was placed at the end of the great room, and looked well, and, by many who spoke to me, seemed to be liked".

Coll: painted for the Governors of the Hospital. **Exh:** R.A. 1839 (242); British Institution 1842 (126); R.A. 1877 (237). **Lit:** Cunningham, III, p. 250.

Lent by the Governors of St. Bartholomew's Hospital.

40 WASHINGTON IRVING SEARCHING FOR TRACES OF COLUMBUS IN THE CONVENT OF LA RABIDA

Canvas. 48¼×48¼ in. Washington Irving (see No. 72) was in Spain when Wilkie arrived there in Oct. 1827. Irving was engaged on writing his *History of the Life and Voyages of Christopher Columbus*, 1828. He probably stimulated Wilkie's interest and inspired him to paint *Christopher Columbus in the Convent of La Rabida* (R.A. 1835 (64) *ex* Holford Coll. and formerly in the Minneapolis Art Museum but now disposed of), which from a photograph appears to be a most unhappy work. The date of No. 40 is not known, but lot 386 of the Knighton sale was "Washington Irving at the Convent and Three other drawings dated 1827–8".

Coll: Sir William Knighton sale, Christie's, May 23, 1885 (437), bt. McLean; W. H. Matthews, acquired for Leicester in 1890. **Exh:** Glasgow 1888 (330). **Lit:** Leicester, *Catalogue of Paintings*, 1958, No. 170, repro. Plate 9B.

Lent by the City of Leicester Museum and Art Gallery.

SOUTH GALLERY

41 PORTRAIT OF HIS IMPERIAL MAJESTY THE SULTAN ABDUL MEEDGID Plate 31

Panel. 27½×23½ in. Abdul Meedgid (1823–61), Sultan of Turkey, succeeded his father, Mahmud II, in 1839. He was seventeen when this portrait was painted, during Wilkie's stay in Constantinople in 1840. Wilkie wrote to his brother Thomas on Dec. 16, 1840: ". . . as I stated that, being here, I wished to paint a portrait of his Imperial Majesty to take home and present to the Queen of England, the Pacha was so obliging as to appoint me to come to the palace on Saturday last." A copy was made for the Sultan and the artist also presented a portrait of Queen Victoria by himself. This portrait of the Sultan hung forgotten at Osborne until 1951. In the 1949 *Guide to Osborne* it is called *Portrait of His Imperial Majesty The Sultan Abdul Medgid, Sir David Wilkie* by Carl Haag. Two studies for this painting were in Wilkie's sale, lots 586 and 587.

Coll: painted for Queen Victoria in 1840. **Exh:** R.A. 1951 (307). **Lit:** Cunningham, III, pp. 284, 326–6, 330, 345–52, 354–5, 358–9; E. K. Waterhouse, *Burlington Magazine*, XCIV, 1952, p. 52, repr.

Lent by Her Majesty The Queen.

42 THE EMPRESS JOSEPHINE AND THE FORTUNE-TELLER Plate 25

Canvas. 83×62 in. Signed: *DAVID WILKIE f. 1837.* For a first idea for the composition in water-colour see No. 103. A drawing for the negro holding the tray is No. 104. A drawing for the fortune-teller is in the Leslie Wright collection, Birmingham (life interest Mrs. Williamson). The picture illustrates an event in Martinique, Josephine's native land, where a negress reading her palm predicted that she would one day be crowned and greater than a queen.

Coll: painted for John Abel Smith; Dudley Robert Smith; thence to his daughter, wife of Henry, Lord Moreton, bought for the Gallery from the Earl of Ducie sale, June 15, 1949 (137A not in printed catalogue). **Exh:** R.A. 1837 (144); British Institution 1842 (12); Edinburgh 1951 (34); R.A. 1951 (256). **Lit:** Cunningham, III, p. 222.

Lent by the National Gallery of Scotland.

43 MUHEMET ALI Plate 30

Panel. 24×20 in. Signed: *David Wilkie, ft. Alexandria, May 11. 1841.* Muhemet Ali (1769–1849) was an Albanian who for forty years was the ruler of Egypt. Wilkie in a letter to his brother Thomas, May 6, 1841, states: "the Pacha laid his commands on me to paint his portrait, which . . . I engaged to do only his Highness must allow me to finish it in England." Wilkie had sittings on May 6th, 8th, 10th

and 11th. "I painted on the head, which, with glazings, I carried as far as I could. . . . he said he thought I had made it too young for him. I answered, that I was positive it was not so. He thought the marks in the brow and round the eyes ought to be made stronger, but I requested it to be explained to him that I did not want to paint minute details, but the expression of his face". Wilkie made a drawing of it to be left with the Pacha. The original was to be returned from London but owing to Wilkie's death this was never done. An oil sketch called "Muhmet Ali" (Quilter coll.) is a copy of a picture variously attributed to Victors, Drost and B. Fabritius, now in the Chicago Art Institute, and would seem to have nothing to do with Wilkie.

Coll: Wilkie sale 1860, lot 338, "the last work of Sir David Wilkie", bt. "Edinborough"; bequeathed to the Gallery by the Earl of Effingham. 1927. **Exh:** R.A. 1842 (116). **Lit:** Cunningham, III, pp. 463–6; T. Taylor, *Leslie's Autobiographical Recollections*, II, p. 265; J. Woodward, *Connoisseur Period Guides* 1830–60, 1958, repr. pl. 44B.

Lent by the Tate Gallery.

44 THE GUERILLA TAKING LEAVE OF HIS CONFESSOR

Canvas. 36×32 in. Signed: *David Wilkie. Madrid. 1828.* An incident from the Spanish War of Independence, 1808. The Carmelite confessor is lighting the guerilla's cigar "to comfort him on commencing his perilous journey". The child in the foreground is a deliberate echo of Murillo. There is a companion picture in the Royal Collection, *The Guerilla's Return to His Family.*

Coll: purchased by the Prince Regent. **Exh:** R.A. 1829 (403); Edinburgh 1951 (31).

Lent by Her Majesty The Queen.

45 THE EARL OF KELLIE

Plate 19 (detail)

Canvas. 95×68 in. Signed: *David Wilkie, London, 1828.* Thomas, 9th Earl of Kellie (*c.* 1745–1828), was Lord-Lieutenant of the County of Fife from 1824 to 1828. He died before the picture was exhibited. Drawings of the composition were lots 62 and 111, 356 and 360 of the Wilkie sale. One drawing is in the National Gallery of Scotland. An oil sketch for the head is at Lille. The London *Atlas* reported "A picture in which Wilkie appears in a new walk and to great advantage. . . . It is a full length figure in the patrician costume, the size of life. . . . The flesh tints are well caught; and the inequalities and furrows which time had made with his 'Silent plough and strait stern hand' are transferred to the canvas in a masterly and delicate manner."

Coll: painted for the County Hall, Cupar, Fife, "at the express desire of the County Gentlemen of Fife." **Exh:** R.A. 1829 (91); 1881 (176); 1951 (407). **Lit:** Cunningham, III, p. 16.
Lent by Fife County Council.

46 THE SPANISH GIRL

Canvas. 26×21½ in. Signed: *D. Wilkie. Madrid 1828.*
Wilkie exhibited a painting at the R.A. in 1830 (491) called *A Spanish Senoritta* which is described as "A Spanish Senoritta, with her nurse of the Asturias, walking in the Prado of Madrid" (whereabouts unknown). A drawing for this picture is engraved in the Wilkie Gallery and depicts two full-length figures. The girl appears to be identical with No. 46. It is possible that either Sir William Knighton ordered a half-length replica of the girl or No. 46 is a cut down fragment of the 1830 picture which would, therefore, have been a rather large canvas. This might account for the strange appearance of the signature which may have been copied on to the fragment. If any alteration was made it must have occurred before the W. W. Knighton Sale as the dimensions then recorded are the same as they are now. Influenced by the style of Rubens.
Coll: Sir William Knighton; Sir W. W. Knighton, Christie sale May 21, 1885, lot 427; Sir Charles Tennant. **Exh:** Leicester, *Sir George Beaumont*, 1953 (77). **Lit:** *Catalogue of Sir Charles Tennant's pictures*, 1896.
Lent by Lord Glenconner.

47 VISCOUNT ARBUTHNOTT Plate 28

Canvas. 58×84½ in. John Arbuthnott, 8th Viscount (1778–1860), Lord-Lieutenant of Kincardine, 1805–47. The house in the background belonged to the sitter and was at Arbuthnott. This painting has recently been restored.
Coll: "Painted, by order, for the County, to be placed in the County Hall, in Stonehaven." **Exh:** R.A. 1840 (110). **Lit:** Cunningham, III, pp. 276, 281.
Lent by Laurencekirk Town Council, St. Laurence's Hall.

48 LADY LYNDHURST IN SPANISH DRESS

Canvas. 35½×27½ in. Sarah Garay (1795–1834), widow of Col. Charles Thomas Garay, killed at Waterloo, married John Singleton Copley, Lord Lyndhurst, in 1819. "Flighty and coquettish, but still with some talent she is handsome and has intelligent black eyes" (Lord Brougham, *Recollections of a Long Life*). See No. 59. Cunningham says, "It is a noble piece of colour, like Rembrandt all over, and has but one defect—the eyes are too small." This picture was

damaged in 1831 by a stone thrown through a window of Apsley House but was repaired by the artist.
Coll: purchased from the artist by the 1st Duke of Wellington for £126. **Exh:** R.A. 1831 (62). **Lit:** Cunningham, III, pp. 43–8; *Cat. of Pictures . . . at Apsley House*, 1901, p. 73. *Selection from Private Correspondence of the 1st Duke of Wellington*, Roxburgh Club, 1952, pp. 155 and 163.
Lent by the Duke of Wellington.

49 DANIEL O'CONNELL

Canvas. 94×58 in. Daniel O'Connell (1775–1847), Irish politician called "The Liberator". He re-created national feeling in Ireland. Cunningham says "the success of his *Peep-O'-Day Boy* suggested a portrait of Daniel O'Connell to an admirer of the distinguished Irishman and Wilkie, with some wonder, and perhaps reluctance, accepted the commission." Wilkie himself in a letter to William Collins talks of his "portrait of that most staunch supporter of Her Majesty's Ministers, Mr. Daniel O'Connell. This last was offered to me to paint; and it was difficult to refuse, for he had sat to no other artist. My Whig friends are much pleased with it—some say it is the best portrait I have painted. Mr. O'Connell himself is pleased."
Coll: commissioned from Wilkie by the Reverend Horace Cholmondeley for 300 guineas, he presented it to the National Bank of Ireland in December, 1838. **Ex:** R.A. 1838 (200); South Kensington *National Portraits*, 1868 (432). **Lit:** Cunningham, III, pp. 216 and 239.
Lent by the National Bank Ltd.

50 THE DUCHESS OF KENT AND THE PRINCESS VICTORIA
Plate 20

Canvas. 60×48 in. The history of this painting is obscure. There is no mention of it in the published letters or journals of Wilkie, and it is not known who commissioned it, or why it was left unfinished. Probably No. 50 was to be a group of the Duchess of Kent and her family similar to the double portrait of William IV and Queen Adelaide which Wilkie at one time contemplated (drawings at Windsor and in the Tate), see No. 84. In this group besides the Duchess and Princess Victoria are, on the right, the Duchess's brother Leopold, King of the Belgians (1790–1865); on the left, her son, by her first marriage, Prince Charles of Leiningen (1804–56). The oil sketch for the head of Prince Charles is No. 33. The female figure behind the Duchess may be her daughter Princess Anna Feodorovna (1807–72), who married in 1828 Ernest, Prince of Hohenlohe-Langenburg. A bust of the Duke of Kent is on a pedestal to the left. It has been suggested

that this painting commemorates Princess Victoria's confirmation. This event took place in 1835 and it is hard to believe that the Princess is sixteen. It is more likely to commemorate her thirteenth birthday as an inscription on the back suggests. This inscription, which is not contemporary, also names the Duke of Northumberland and Baroness Lehzen as other sitters in the group.
Coll: Wilkie sale (639); Miss Leslie Melville, Fife; Earl of Leven and Melville; acquired in 1948. **Exh:** R.A. 1956 (422), repr. in Souvenir. **Lit:** Gower, *Wilkie*, 1908, repr. frontispiece.
Lent by Her Majesty Queen Elizabeth The Queen Mother.

51 ARTHUR, 1ST DUKE OF WELLINGTON Plate 23

Canvas. 35½×27½ in. Signed: *D. Wilkie f. 183 ?*. Sketch, with variations, for the portrait in the Merchant Taylors Hall, London, painted 1832–34. Another full-length portrait of Wellington by Wilkie belongs to the Marquess of Salisbury.
Coll: Wilkie sale, lot 600, bt. Thomas Wilkie for £17 6*s*.; Wilkie sale 1860, lot 384; Christie sale Apr. 15, 1929, lot 29. **Exh:** British Institution 1842 (70); Winchester College, *Pictures from Hampshire Houses*, 1955 (75). **Lit:** Wellesley and Steegman, *Iconography of Wellington*, 1930, pp. 50–1.
Lent by the Duke of Wellington.

NORTH GALLERY

52 INTERIOR OF PITLESSIE MILL

Water-colour. 13½×20¼ in. Signed: *D. Wilkie 1824* and inscribed: *Pitlessie Mill.* Wilkie was in Scotland Sept.–Oct., 1824. The mill was the property of his maternal grandfather.
Coll: John Allnutt; Gilbert Davis; acquired by the Ashmolean in 1958.
Exh: British Institution 1842 (102); Arts Council, *Gilbert Davis Collection* 1949 (52) repr. in catalogue.
Lent by the Ashmolean Museum, Oxford.

53 STUDY OF A MAN AND WOMAN

Black and red chalk. 8¾×6⅝ in. Signed: *D. Wilkie.* A preliminary idea for the man and woman standing on the left in *The Penny Wedding*, 1819 (No. 20).
Coll: Hugh Walpole; acquired by the Ashmolean in 1952.
Lent by the Ashmolean Museum, Oxford.

54 IPSWICH RACES AND LAMB FAIR

(*a*) Pen and ink. 2¼×4 in. Inscribed: *Ipswich Races.*
(*b*) Pen and ink. 2¼×4¾ in.
(*c*) Pen and ink. 2×4 in.
Coll: Wilkie sale, 1860, lot 272, *Ipswich Races and Lamb Fair: a man buying Gingerbread nuts*, bt. Thomas £1 7*s.*; Sutton Palmer; P. M. Turner.
Lent by John Bryson, Esq.

55 A WOMAN STANDING ON A STAIRCASE

Pencil and pen and ink heightened with white. 3½×2½ in. Haydon records in his journal that when he visited Coleorton in August 1809, accompanied by Wilkie, "one evening I made Lady Beaumont's maid stand on the staircase with a light behind her, so as to cast a good shadow on the wall and from her I painted an excellent study for Lady Macbeth". Presumably Wilkie did a drawing at the same time.
Coll: George Shirley. **Exh:** Rembrandt Gallery 1930 (28). **Lit:** T. Taylor, *Haydon* 1926, p. 96; E. Croft Murray, *Burlington Magazine*, LXXIV, 1939, p. 91.
Lent by John Bryson, Esq.

56 STUDY FOR "BLIND MAN'S BUFF"

Pen and brown ink. 5½×8¾ in. Signed: *D. Wilkie.*
Coll: Sir Hugh Hume Campbell, Bt., who presented it to the National Gallery of Scotland in 1873. **Exh:** R.A. 1939 (762), repr. in Souvenir. **Lit:** Gower, repr.
Lent by the National Gallery of Scotland.

NORTH GALLERY

57 TWO STUDIES FOR "THE LETTER OF INTRODUCTION"

(*a*) Pen and ink. $5 \times 4\frac{1}{2}$ in.
Coll: Samuel Dobrée; R. Brocklebank.
(*b*) Black and red chalk heightened with white. $7\frac{1}{4} \times 6\frac{3}{4}$ in.
Lent by the National Gallery of Scotland.

58 THE DUCHESS OF BUCCLEUCH Plate 32

Black and red chalk. 11×8 in. Inscribed on a separate sheet: *Elizabeth Duchess of Buccleuch by D. Wilkie 1819. Ditton.* Elizabeth (1743–1827), wife of Henry, 3rd Duke of Buccleuch. A drawing of the 4th Duke of Buccleuch is in the Ashmolean. On Jan. 25, 1819, Wilkie "Went by coach to Ditton to make a sketch of the Duke of Buccleuch for Geddes. . . . Made a drawing of the Duke in black, red and white chalk [Ashmolean]; and also of his mother, the Dowager Duchess, a very fine old lady."
Lit: Cunningham, II, p. 16.
Lent by Dr. and Mrs. I. R. C. Batchelor.

59 LADY LYNDHURST IN SPANISH DRESS

Black and red chalk and wash. $6 \times 4\frac{1}{2}$ in. Signed: *D. Wilkie 1830.* Preliminary drawing for No. 48.
Coll: James Pyke Thompson; Cardiff Museum 1898.
Lent by the National Museum of Wales.

60 STUDIES FOR "THE CUT FINGER"

(*a*) A Cat. Black and red chalk heightened with white. $3\frac{3}{16} \times 4\frac{1}{16}$ in.
(*b*) Head of a Woman. Black and red chalk heightened with white. $3\frac{1}{2} \times 4\frac{5}{8}$ in.
Studies for *The Cut Finger* painted in 1809 (S. H. Whitbread coll., Southill).
Coll: C. E. Lees, Christie sale, April 24, 1936 (87); Sir Robert Witt.
Lent by the Courtauld Institute (Witt Collection).

61 A SPANISH WOMAN WITH HER CHILDREN AND A NURSE

Pen and ink. $2\frac{1}{2} \times 2$ in. This small drawing is reminiscent of a composition by Goya, whose work Wilkie could have seen, though he could not have met him. Goya was in Bordeaux in 1827 when Wilkie was in Madrid. This may be a first idea for *The Spanish Girl and her nurse* (see No. 46).
Coll: W. F. Watson, who bequeathed it in 1881.
Lent by the National Gallery of Scotland.

62 A VIEW OF CULTS

Water-colour. $6\frac{1}{2} \times 10\frac{7}{8}$ in. Signed: *D. Wilkie f 1817.* Another water-colour of Cults, from a different view-point and drawn in the same year, from the Chrystal collection, belongs to Messrs. P. & D. Colnaghi. In the British Institution Exh. of 1842 two views of Cults were shown: (i) E. of Church and Manse of Cults as they appeared in 1792—drawn from recollection. Lent by Miss Wilkie. (ii) W. of Church as they now appear. Lent by Thomas Wilkie.
Coll: David Wilkie, great-nephew of the artist; Gilbert Davis. **Exh:** Colnaghi, *Old Master Drawings*, 1957 (57).
Lent by F. F. Madan, Esq.

63 THREE STUDIES OF THE MANSE AT CULTS

(*a*) Pen and ink. $1\frac{1}{4} \times 4\frac{1}{4}$ in.
(*b*) Pen and ink. $4\frac{1}{8} \times 5\frac{1}{8}$ in. (may be connected with *Pitlessie Fair* rather than with the manse).
(*c*) Pen and ink. $2\frac{1}{8} \times 6\frac{3}{4}$ in. Inscribed: *Cults—Fifeshire—House in which Sir David Wilkie was born—His Father's house.* There is some arithmetic on reverse.
Lent by A. Wyndham Payne, Esq.

64 STUDIES OF HANDS

(*a*) Black chalk. $4\frac{5}{8} \times 3\frac{7}{8}$ in.
(*b*) Black chalk heightened with white. $5\frac{3}{8} \times 5$ in.
Studies for the painting *Duncan Gray* (1814) in the Victoria and Albert Museum.
Coll: C. E. Lees, Christie sale, April 24, 1936 (87); Sir Robert Witt.
Lent by the Courtauld Institute (Witt Collection).

65 (*a*) A SCOTTISH WHISKY STILL

Panel. $5\frac{1}{4} \times 7\frac{3}{4}$ in. In 1819 Wilkie exhibited *A Whisky Still at Loch Gilphead*, described in Cunningham, II, p. 15. It is possible that this sketch is connected with it.
Coll: New York Public Library until 1956.
Lent by Roy Thomson, Esq.

(*b*) LANDSCAPE

Panel. $7\frac{1}{2} \times 9\frac{1}{2}$ in. Several small landscapes figured in Wilkie's 1842 sale, but this one cannot be identified with certainty. Three other sketches were in the same frame and belong to the same owner.
Coll: New York Public Library until 1956.
Lent by Roy Thomson, Esq.

NORTH GALLERY

66 STUDY OF A GREENWICH PENSIONER Plate 41

Black chalk and wash. 14¼×10 in. Signed: *D. Wilkie 1823.* The pensioner is supposed to be in the character of Commodore Trunnion, from Smollett's *Peregrine Pickle.* Engraved in aquatint by F. C. Lewis, 1826.

Coll: not identifiable in the Wilkie sale; Edmund Hawke Locker; purchased by the Gallery in 1928. **Exh:** R.A. 1824 (445); R.A. 1934 (1222), repr. in Souvenir; R.A. 1939 (763); Edinburgh, *Portrait Drawings*, 1955 (86). **Lit:** Cunningham, II, pp. 106–7.

Lent by the National Gallery of Scotland.

67 THREE SKETCHES FOR "CHELSEA PENSIONERS READING THE NEWS OF WATERLOO"

(*a*) Pen and ink. 2⅝×4⅝ in.
(*b*) Pen and ink. 4½×3¾ in.
(*c*) Pen and ink. 4⅛×6⅜ in.

Preliminary studies for the picture at Apsley House (Wellington Museum). Drawings made by Wilkie for the group on the right of the finished picture. (See No. 11.)

Lent by the Ashmolean Museum, Oxford.

68 A WOMAN TIRING HER HAIR Plate 35

Red and black chalk. 13⅜×10⅜ in. Wilkie originally intended this figure for the group on the extreme right of his *Chelsea Pensioners reading the Gazette of the Battle of Waterloo* (No. 11). Many sketches exist, including several in the Ashmolean, showing the evolution and final abandonment of this figure. In 1824 Wilkie adapted this figure for the girl dressing her hair in *The Scottish Toilet* (a scene from *The Gentle Shepherd*) in the Wallace Collection (352).

Coll: Wilkie sale, lot 83, bt. Thomas Wilkie; P. M. Turner; acquired by the Ashmolean in 1942. **Exh:** British Institution 1842 (*19); Oxford Arts Club 1935 (7); Rembrandt Gallery, 1939 (37) **Lit:** E. Croft-Murray, *Burlington Magazine*, LXXIV, 1939, p. 91; *Ashmolean Annual Report*, 1942, repr. Plate VIII.

Lent by the Ashmolean Museum, Oxford.

69 STUDIES OF A KID

Water-colour over black chalk. 10¾×8¾ in. Signed: *D Wilkie Decbr. 1833.* See No. 70.

Coll: Sir William Knighton; W. W. Knighton, Christie sale May 21, 1885, from lot 382 (as *Sheep*); Sir Edmund Davis, Christie sale, July 7, 1939, from lot 78; acquired by the Ashmolean in 1939. **Lit:** *English Drawings in the Ashmolean Museum*, 1957, Plate 16.

Lent by the Ashmolean Museum, Oxford.

70 STUDY OF A YOUNG WOMAN AND A KID

Water- and body-colour over chalk. 19¼×12⅞ in. A study for the girl at the well who figures in the small painting *Sancho Panza in the Days of his Youth*, which was exhibited at the R.A. in 1835 (127). It belonged to Col. Naylor but its present whereabouts is unknown and all attempts to trace it have been fruitless. It was not included in any of the Naylor sales and does not now belong to the family. Two other studies for this composition are known: No. 69, and *Young Sancho Panza with a Pail*, dated *Nov^r 1835* (*ex* coll. Sir William Knighton, E. Davis and Lord Wharton).

Coll: possibly B. G. Windus, Christie sale, June 1, 1842 (lot 49); acquired by the Ashmolean in 1939. **Exh:** Scottish Print Club, 1937 (Gallery IV, No. 75). **Lit:** *English Drawings in the Ashmolean Museum*, 1957, Plate 17.

Lent by the Ashmolean Museum, Oxford.

71 HEAD OF A FOXHOUND

Black and red chalk heightened with white. 8⅞×7⅛ in.

Coll: perhaps Wilkie sale, lot 321; P. M. Turner. **Exh:** Colnaghi, *Animal Drawings from the Ingram Collection*, 1953 (55), repr. in cat.

Lent by Sir Bruce Ingram.

72 WASHINGTON IRVING

Water-colour. 14½×10½ in. Signed: *D. Wilkie Fecit* and inscribed by the sitter: *Washington Irving April 23rd 1828.* Washington Irving (1783–1859) was born in New York, the son of an Englishman. He is best known for his *The Sketch Book*, which includes among other essays and tales *Rip van Winkle.* On April 23, 1828, Wilkie wrote to his sister from Seville, "We have just been joined here by Washington Irving . . . we are much together: we can sympathize in each other's pursuits, and discourse in the same tongue about art and literature."

Coll: purchased by John Murray, great-grandfather of the present owner, and thence by descent. **Exh:** R.A. 1956 (684). **Lit:** Cunningham, II, p. 517; Gower (repr.).

Lent by Sir John Murray.

73 PORTRAIT OF THE ARTIST'S SISTER Plate 37

Water-colour over black chalk. 18¾×13¼ in. Signed: *D Wilkie Decb 1833.* Helen Wilkie, later Mrs. Hunter. (See No. 6.)

Coll: David Wilkie, great-nephew of the artist; acquired by the Ashmolean in 1954.

Lent by the Ashmolean Museum, Oxford.

74 MISS JULIA EMILY GORDON

Pencil and water-colour. 12¼×9¼ in. Signed: *D. Wilkie, Sept. 30th, 1833.* Drawn at Niton, Isle of Wight, when the artist was staying with the sitter's father, Sir Willoughby Gordon. There is another small sketch of the same sitter in the Tate wearing the same African fez.

Coll: Lady Gordon; bequeathed to the National Gallery by Miss J. E. Gordon, 1896.

Lent by the Tate Gallery.

75 BENJAMIN ROBERT HAYDON

Black chalk, heightened with white. 4¾×7⅛ in. Inscribed top left in pencil: *Sir David Wilkie*, and at the bottom in ink—*a drawing of Sir David Wilkie of B. R. Haydon asleep. Lodging Clarence Place at Brighton 1815.* B. R. Haydon (1786–1846), notable for his struggle to promote and live by historical painting, which ended in his suicide, was the author of a remarkable autobiography. Wilkie visited Brighton with him in August 1815. Another drawing of Haydon dated 1815 is in the Ashmolean.

Coll: presented to the Gallery by F. A. White through the National Art-Collections Fund, 1908. **Lit:** Taylor, *Autobiography of B. R. Haydon*, I, pp. 217–21, 225.

Lent by the National Portrait Gallery.

76 THREE SKETCHES FOR "SIR DAVID BAIRD DISCOVERING THE BODY OF TIPPO SAHIB"

(*a*) Pen and brown ink. 5¼×4 in.
(*b*) Pen and brown ink. 7⅞×5⅞ in.
(*c*) Pen and brown ink. 5¼×3⅞ in.

There is another study on the reverse of (*b*), which is in fact the nearest to the finished composition. Writing to Lady Baird on December 29, 1834, Wilkie says: "The drawings I am proceeding with, trying changes and re-arrangements in the details of the groups, or, what is more the case, trying to give form and shape to what in the first sketch was vague and confused."

Coll: P. M. Turner; acquired by the Ashmolean in 1942. **Exh:** Oxford Art Club 1935 and Rembrandt Gallery 1939 as "Scenes from a Play". **Lit:** Cunningham, III, p. 92.

Lent by the Ashmolean Museum, Oxford.

77 STUDY FOR "SIR DAVID BAIRD DISCOVERING THE BODY OF TIPPO SAHIB"

Water-colour. 18$\frac{11}{16}$×12 in. A drawing for the figures on a ladder in the left background storming Seringapatam. A study for the arm

of the soldier falling backwards is in the possession of Mr. J. Woodward. **Coll:** Wilkie sale, Addenda, lot 10; H. S. Reitlinger, Sotheby sale, March 26, 1954, from lot 601; acquired by the Fitzwilliam in 1954.
Lent by the Fitzwilliam Museum, Cambridge.

78 STUDY FOR "SIR DAVID BAIRD DISCOVERING THE BODY OF TIPPO SAHIB"

Pen and ink and water-colour. $7\frac{1}{4} \times 4\frac{3}{8}$ in. Study for the composition of *Sir David Baird Discovering the Body of Tippo Sahib*, R.A. 1839 (65), an incident which took place after the storming of Seringapatam in 1799. The posthumous likeness of Baird was based on a portrait by Raeburn. Many important studies for this work are known, most of which were dispersed in the Addenda to the 1842 Wilkie sale and are now in the British Museum, the Victoria and Albert Museum, the Ashmolean, and coll. Mr. J. Grimond. See Nos. 76–80 and photograph alongside. The painting is on loan to Edinburgh Castle from the Baird family.
Lent by the Royal Scottish Academy.

79 SIR DAVID BAIRD

Black chalk, water- and body-colour. $21\frac{1}{8} \times 14\frac{7}{8}$ in. Study for the main figure in *Sir David Baird Discovering the Body of Tippo Sahib*.
Coll: ? Wilkie sale, Addenda, lot 15; Carpenter; W. D. Clark; Vivian Webber; Christie sale, June 23, 1944, lot 101; Sir Robert Witt. **Exh:** Churchill Club 1945; Arts Council, *British Water-Colours and Drawings*, 1951 (210).
Lent by the Courtauld Institute (Witt Collection).

80 A GROUP OF ORIENTAL ARMS AND ARMOUR Plate 40

Water-colour over black and red chalk. $14\frac{1}{4} \times 20\frac{3}{4}$ in. Study for the arms and armour in the foreground of *Sir David Baird discovering the Body of Tippo Sahib*. The window is that of the underground dungeon in which Baird had been imprisoned. Wilkie writing to Lady Baird, December 29, 1834, says: "I have been promised free access to the armoury of the late king [George IV] formerly at Carlton House, containing a superb collection of the arms and accoutrements of Tippo Sahib".
Coll: Wilkie sale, Addenda, lot 16; P. M. Turner; acquired by the Asmolean in 1942. **Exh:** Oxford Art Club 1935 (14); Rembrandt Gallery 1939 (29). **Lit:** Cunningham, III, p. 92.
Lent by the Ashmolean Museum, Oxford.

81 THE EARL OF MORTON CARRYING THE SWORD OF STATE

Plate 34

Black and red chalk with water-colour. 19¾×14⅛ in. George Sholto Douglas, 19th Earl of Morton (1789–1858), carried the Sword of State at the Ceremony of the Presentation of the Keys, at Holyroodhouse, to George IV (see No. 18), recorded in the *Orders of the Day* in the Lyon Office, Edinburgh. Lord Morton does not, however, appear in either version of the painting. Wilkie, in a letter to his sister written from Edinburgh, September 26, 1824, says: "In addition I have made a drawing of the Earl of Morton for the picture".

Coll: Wilkie sale, lot 348*; (?) J. C. Robinson; J. P. Heseltine, Sotheby's sale, May 29, 1935, lot 374; acquired by the Ashmolean in 1935. **Exh:** R.A. *Drawings by Old Masters*, 1953, (478) repr. in Souvenir, plate 60. **Lit:** Cunningham, II, p. 122; *Original Drawings by British Painters in the Collection of J. P. H.*, 1902 (64).

Lent by the Ashmolean Museum, Oxford.

82 A WOMAN ALIGHTING FROM HER CARRIAGE

Black chalk and water-colour, heightened with white. 5⅛×6⅞ in. Signed: *D. Wilkie Edinbr. 1822.* This drawing represents a guest arriving at one of the many functions held in connection with the State Visit of George IV to Holyrood. A large pen-and-ink drawing of guests arriving at Holyrood is now at Ottawa.

Exh: Arts Council, *British Water-colours and Drawings*, 1951 (207); R.A. *Drawings by Old Masters*, 1953 (480).

Lent by Villiers David, Esq.

83 GEORGE IV HOLDING A DRAWING-ROOM

Pen and pencil on buff paper. 16¼×21½ in. Inscribed: *Isle of Wight —Octbr 10th 1822 D.W.* Wilkie was in Edinburgh in August 1822 (see No. 18). In October he was at Niton, Isle of Wight, where he did this drawing from memory. Other drawings dated from Niton are in the Tate Gallery and coll. Mr. M. Stearns.

Coll: Wilkie sale, lot 68, bt. Colls; George Manners, Sotheby sale May 25, 1894 (89); acquired 1939. **Lit:** A. P. Oppé, *English Drawings at Windsor Castle*, 1950, No. 664, repr., plate 103.

Lent by Her Majesty The Queen.

84 SKETCH FOR A PICTURE OF WILLIAM IV AND QUEEN ADELAIDE

Pencil and water-colour. 14⅛×9 in. One of a series of studies done by Wilkie in connection with his state portraits of the King and Queen. A drawing at Windsor, R.A. 1956 (699), and the present

study would suggest that at one time Wilkie, or the King, was experimenting with the idea of a double portrait. It must have been at about this date that Wilkie painted the Duchess of Kent and her family (see No. 50).
Coll: Wilkie sale, lot 108, bt. Palser; presented to the Tate Gallery by H. J. P. Bright, 1904.
Lent by the Tate Gallery.

85 KING WILLIAM IV — Plate 36

Black chalk, pen and water-colour. 18×13 in. Signed and dated, under frame: *D. Wilkie, 1833.* Probably done at one of the sittings given to the artist at Brighton Pavilion in 1833, the year Wilkie was working on the portrait of William IV at Apsley House (No. 35).
Coll: Wilkie sale (365) "William IV, seated, in uniform"; Randall Davies; Sir T. Barlow, Bt.; Sir T. D. Barlow. **Exh:** Venice 1934; R.A. 1934 (717); Bucharest 1935; Whitworth Gallery, Manchester, 1949; Arts Council 1951 (208); R.A. 1956 (685) repr. in Souvenir.
Lent by Mrs. T. G. Winter.

86 KING WILLIAM IV

Black chalk and water-colour. 10¼×7⅛ in. First sketch for the picture, dated 1832, in the Waterloo Chamber which depicts the King in Garter robes. Other studies are at Windsor and in the possession of Mr. Brinsley Ford and Mr. J. Woodward.
Coll: several drawings of William IV figure in the 1842 and 1860 sales and it is not possible to identify this one. **Lit:** A. P. Oppé, *English Drawings at Windsor Castle*, 1950, No. 666.
Lent by Her Majesty The Queen.

87 QUEEN VICTORIA — Plate 38

Pencil, red chalk and water- and body-colour. 11⅜×7⅝ in. Study for No. 37. The dog was replaced by a footstool in the finished composition.
Exh: R.A. *Kings and Queens*, 1953 (274), repr. in Souvenir. **Lit:** A. P. Oppé, *English Drawings at Windsor Castle*, 1950, No. 669, repr. fig. 55.
Lent by Her Majesty The Queen.

88 STUDY OF AN ARM AND BRACELET

Pencil, red chalk and water-colour on brown paper. 10⅛×4⅝ in. Study of the right arm and serpent bracelet of Queen Victoria for the full-length portrait, in which she wears parliamentary robes, painted in 1840 (Lady Lever Art Gallery). Other studies for this portrait

are dated Oct. 1838. Queen Victoria never liked this portrait. When it was offered on loan to the National Portrait Gallery by the Marquess of Normanby it was referred to the Palace for approval in 1899. Approval was not granted, and Queen Victoria gave the gallery her state portrait by Hayter.
Coll: Wilkie sale, lot 253, bt. Colnaghi; William Russell, who presented it to the Prince Consort. **Lit:** A. P. Oppé, *English Drawings at Windsor Castle*, 1950, No. 670 (as " Ascribed to Wilkie ").
Lent by Her Majesty The Queen.

89 QUEEN VICTORIA

Pencil and water-colour. 7×4⅛ in. Although a study for No. 37, it may also have been an idea for a state portrait, as the Queen is robed and wearing the Garter.
Coll: ? Wilkie, sale 1860, lot 313, bt. Leggatt. **Lit:** A. P. Oppé, *English Drawings at Windsor Castle*, 1950, No. 668.
Lent by Her Majesty The Queen.

90 STUDY OF MARY QUEEN OF SCOTS AND AN ATTENDANT Plate 42

Black and red chalk, heightened with white, and water-colour. 18×11½ in. This and Nos. 91–2 are for the picture *Mary Queen of Scots escaping from Loch Leven Castle*, painted in 1837 for Edward Tunno. This picture was last heard of in America in the 1920 R. H. McCormick sale (reproduced in the catalogue).
Coll: perhaps lot 237 or lot 243 in the Wilkie sale, bt. Miss Wilkie; Thomas Wilkie; left by the artist's sister to her nephew Col. David Wilkie, whose widow presented it to Mrs. Chrystal; Christie sale, May 31, 1957 (43).
Exh: British Institution 1842 (104), lent T. Wilkie. **Lit:** Gower, p. 127; J. Woodward, *Connoisseur Period Guides*, 1830–60, 1958, Plate 44A.
Lent by the City Museum and Art Gallery, Birmingham.

91 STUDIES OF A HIGHLAND BOATMAN AND A HAND HOLDING A LANTERN Plate 43

Black chalk and pen, touched with white. 15⅞×11¼ in. Study for the same picture as No. 90. A drawing for the prow of the boat is on the *verso* of a sketch of the central figure in *The Peep-O'-Day Boy's Cabin* in the Ashmolean (*ex* coll. A. P. Oppé).
Coll. Wilkie sale, lot 326 L or N. **Exh:** Colnaghi, *Ingram Collection*, 1952 (91), repr. in cat.
Lent by Sir Bruce Ingram.

92 HEADS OF A MAN AND A WOMAN

Black chalk and water-colour, heightened with white. $10\frac{7}{8} \times 8\frac{3}{4}$ in. Signed: *D. Wilkie f. 1836.* Study for the same picture as No. 90. A study for the head of another attendant is in the Ashmolean. The man has sometimes been identified as John Knox, which is impossible. **Coll:** Wilkie sale, lot 326 I; Sir Edmund Davis. **Exh:** Arts Council, *Three centuries of British Water-Colours and Drawings*, 1951 (209), repr. in cat.; Colnaghi, *Ingram Collection*, 1952 (88), repr. in cat.
Lent by Sir Bruce Ingram.

93 STUDY OF DRAPERY

Water-colour. $19 \times 11\frac{3}{4}$ in. Study for the elaborate tablecloth in *Napoleon and the Pope* (Dublin) painted in 1836. In Mr. Bier's collection are further studies connected with this painting: (*a*) Napoleon's legs, (*b*) Head of Napoleon, (*c*) Three studies of hands.
Coll: not in the Wilkie sale; T. Lowinsky.
Lent by Herbert Bier, Esq.

94 (*a*) THE SEDAN CHAIR

Pure etching. $4\frac{3}{4} \times 3\frac{1}{4}$ in. Second State. The original plate, cancelled, is in the National Gallery of Scotland.
Lit: Campbell Dodgson, No. 8.

(*b*) THE SEDAN CHAIR

Etching and dry-point. Sixth State, with heavy dry-point retouches; impression on India paper.
Lent by the National Gallery of Scotland.

95 BENVENUTO CELLINI OFFERING HIS CENSER FOR THE APPROVAL OF POPE PAUL III

Etching. $8\frac{7}{8} \times 7$ in. Second State; impression on India paper. Signed with monogram and dated 1824. The painting of this subject was exhibited R.A. 1840 and last sold at Christie's, Nov. 27, 1953, lot 111.
Lit: Campbell Dodgson, No. 13.
Lent by the National Gallery of Scotland.

96 (*a*) THE LOST RECEIPT

Dry-point. $5\frac{5}{8} \times 6\frac{1}{4}$ in. First State. Unfinished before any background and border line, and before the third figure on the right. In the left-hand corner is a "remarque" of a head of a youth. This plate is remarkable as being the only one by Wilkie executed entirely in

dry-point. The original plate, cancelled, is in the National Gallery of Scotland.
Lit: Campbell Dodgson, No. 9.

(*b*) THE LOST RECEIPT
Sixth State, with the third figure, and much shading. The head of the youth below the margin is barely visible now.
Lent by the National Gallery of Scotland.

97 THE FLEMISH MOTHER
Etching. $8\frac{3}{4} \times 7\frac{1}{8}$ in. Signed with monogram and dated 1820. Fifth State; impression on India paper.
Lit: Campbell Dodgson, No. 12.
Lent by the National Gallery of Scotland.

98 THE COTTAGE DOOR
Etching. $4\frac{3}{4} \times 3\frac{1}{4}$ in. Signed with monogram and dated 1820. Seventh State. The original plate is in the National Gallery of Scotland.
Lit: Campbell Dodgson, No. 10.
Lent by the National Gallery of Scotland.

99 A LADY BEFORE A GLASS: A SKETCH ON THE STAGE AT MUNICH
Pencil, pen, chalk and wash. $9\frac{1}{4} \times 6\frac{1}{4}$ in. Wilkie was in Munich August 29—September 3, 1840.
Coll: Wilkie sale, lot 393, bt. Colnaghi; Herbert Horne; Sir Edward Marsh.
Lent by Brinsley Ford, Esq.

100 STUDY FOR "THE BRIDE AT HER TOILET"
Black and red chalk and pen. $15\frac{1}{2} \times 11$ in. Study for the two figures dressing the bride in the painting in the National Gallery of Scotland.
Coll: Thomas Wilkie; Wilkie sale 1860, lot 368, bt. in; David Wilkie, great-nephew of the artist. **Exh:** British Institution 1842 (65) lent by Thomas Wilkie.
Lent by Dr. and Mrs. I. R. C. Batchelor.

101 NUDE STUDY
Pencil, water- and body-colour. 13×9 in. Signed: *D. Wilkie July 8th, 1840.* Two other female nude studies are known, one dated in the same year—*A Magdalen* (late A. G. B. Russell) and *Seated Female* (Ashmolean).

Coll: Wilkie sale 1860, lot 138, "a naked female ascending a ladder", bt. Colnaghi £12.
Lit: A. Carlisle, *English Drawings*, repr. p. 47.
Lent by the British Museum.

102 A WOMAN WITH TWO CHILDREN

Wash and pen over red and black chalk heightened with white. $11\frac{1}{4} \times 9\frac{3}{4}$ in. A study for *Grace before Meat* (No. 34). A study for the boy wearing a pinafore in the same picture is at Birmingham (ex coll. Mrs. Riddell, acquired 1957). The drawing for the room, which was in the Wilkie sale, has not been located.
Coll: not identifiable in the Wilkie sale catalogue, unless it is lot 352; acquired by the Ashmolean in 1950.
Lent by the Ashmolean Museum, Oxford.

103 STUDY FOR "JOSEPHINE AND THE FORTUNE-TELLER"

Water-colour. $9\frac{5}{8} \times 7\frac{5}{8}$ in. Signed: *D. Wilkie 1836.* See No. 42.
Coll: acquired by Birmingham in 1948. **Lit:** *One Hundred Water-Colours in Birmingham Art Gallery*, p. 50, repr.
Lent by the City Museum and Art Gallery, Birmingham.

104 A NEGRO WITH A TRAY OF GLASSES Plate 46

Water-colour. $17 \times 13\frac{1}{2}$ in. Signed: *D Wilkie f. 1836.* Study for *Josephine and the Fortune-Teller* (No. 42). There is a marked similarity between this head and that of the negro on the left of the National Gallery of Scotland's Rubens *Feast of Herod.* Wilkie could have seen the Rubens after its arrival at Langton House, Duns, Berwickshire, in the early 1830s.
Coll: Wilkie sale, lot 364, bt. Colnaghi £31 10*s*. **Exh:** Edinburgh, 5 Charlotte Square, 1950 (11).
Lent by the Duke of Buccleuch and Queensberry.

105 MARY QUEEN OF SCOTS AND HER INFANT SON

Water-colour. $9\frac{3}{4} \times 8$ in. Signed: *D. Wilkie, Decb. 1834.* This drawing was formerly called *The Duchess of Kent and Princess Victoria*, but this is certainly wrong. The crown is the Scottish crown of "The Honours of Scotland". A sepia drawing in the Ashmolean is probably connected with No. 105 and was lot 36 of the 1860 sale.
Coll: Wilkie sale lot 225 bt. Colnaghi; Fairfax Murray; Dr. Arnold Moritz, who presented it to the Gallery in 1949.
Lent by the National Gallery of Scotland.

106 MRS. YOUNG IN EASTERN COSTUME

Pencil and water-colour heightened with white. 19 × 13¼ in. Signed: *David Wilkie, f. Jerusalem, March 27, 1841.* Mrs. T. Young was the wife of the British Consul in Jerusalem. They gave Wilkie "a house, furniture and even eatables". Wilkie's journal for March 25, 1841, states: "Began drawing of Mrs. Young", and for the 26th: "Afternoon, went on with drawing of Mrs. Young."
Coll: bequeathed to the Gallery by Mrs. Young in 1900. **Lit:** Cunningham, III, pp. 389, 420.
Lent by the Tate Gallery.

107 THE DAUGHTER OF ADMIRAL WALKER IN TURKISH DRESS

Water-colour and black chalk. 15 9/16 × 11⅝ in. Signed: *D. Wilkie f. Constantinople. Decb. 8th 1840.* Wilkie records in his journal: "Dec 7th. Was occupied today in making a drawing of the child of Admiral Walker, in the Turkish dress." A drawing of Admiral Walker was also executed. Lithographed by J. Nash and published in *Wilkie's Sketches in Turkey, Syria, etc.*, 1843, No. 6.
Coll: Wilkie sale, lot 471, bt. Colnaghi; R. S. Holford; Christie sale, March 13, 1893, lot 20, bt. for 30*s.* by C. Fairfax Murray, who presented it to the Fitzwilliam in 1911. **Lit:** Cunningham, III, p. 346.
Lent by the Fitzwilliam Museum, Cambridge.

108 CHRIST BEFORE PILATE Plate 39

Panel. 19½ × 14½ in. It is believed that at one time this panel had the more unfinished portions covered by paper painted in water-colour and bearing the false signature of J. F. Lewis. It is one of the three sketches for religious subjects painted in the Holy Land. Lithographed by J. Nash and published in *Wilkie's Sketches in Turkey, Syria, etc.*, 1843, No. 21.
Coll: Wilkie sale, lot 662, bt. Hogarth £42; Alexander Colvin. **Exh:** British Institution 1842 (83). **Lit:** Cunningham, III, pp. 398–9.
Lent by Mrs. Anthony Milward.

109 MRS. MOORE

Pencil, black and red chalk worked with stump. 17 3/16 × 12⅞ in. Signed: *D. Wilkie ft. Beyrout Feby 15th 1841.* Wife of Niven Moore, the British Consul at Beyrout. In a letter to Miss Wilkie the artist describes her as "very handsome" and adds "Mr. Moore wished me to engage to paint a portrait of her for him. This I could not do, but told him that if she had a native dress I would be happy to make two drawings of her—one for myself, as well as one for him. Accordingly two drawings have been made of her in the dress of a Bedouin lady;

both are so much liked they scarcely know which to retain." A sketch in oils appears to have been made which now belongs to the Junior Common Room, Worcester College, Oxford. Lithographed by J. Nash and published in *Wilkie's Sketches in Turkey, Syria, etc.*, 1843, No. 13.

Coll: Wilkie sale, lot 591, bt. Colnaghi £37 16*s.*, R. S. Holford; Christie sale, March 13, 1893, lot 19, bt. by C. Fairfax Murray for 10*s.* 6*d.* and given by him to the Fitzwilliam in 1912. **Lit:** Cunningham, III, pp. 388–90.

Lent by the Fitzwilliam Museum, Cambridge.

110 A JEW DRAGOMAN OF THE BRITISH CONSUL TEACHING CHILDREN

Pencil, chalk and water-colour. 19×13 in.

Coll: Wilkie sale, lot 553, bt. John Wilkie, cousin of the artist, and by descent to his grand-daughter, Mrs. Dalyell of The Binns.

Lent by the National Trust for Scotland (The Binns).

111 THE LETTER WRITER, CONSTANTINOPLE Plate 44

Pencil and water-colour. $14\frac{5}{8}\times11\frac{5}{8}$ in. A study for the "fine, though unfinished" horizontal picture which was bought at the 1842 sale by Lord Charles Townshend and lithographed by J. Nash in *Wilkie's Sketches in Turkey, Syria, etc.*, 1843, No. 2. Wilkie records in his journal, Oct. 6, 1840, that he saw in the Tophanna Suburb "at the Outer Court of a mosque a Scribe of most venerable appearance. He was reading a letter on paper he had been writing for two Turkish young women—one very handsome; the way they were placed made an excellent composition for a picture." Another drawing was lot 385 of the Wilkie 1860 sale.

Coll: Wilkie sale, lot 446, bt. C. R. Leslie, R.A.; W. R. Russell; acquired by the Ashmolean in 1955. **Lit:** Cunningham, III, p. 320.

Lent by the Ashmolean Museum, Oxford.

112 A WOMAN OF THE LEBANON

Water-colour. $18\frac{1}{2}\times12\frac{1}{2}$ in.

Coll: Wilkie sale, lot 502, bt. Colnaghi. **Exh:** Edinburgh, 5 Charlotte Square, 1950 (9).

Lent by the Duke of Buccleuch and Queensberry.

113 SOTIRI, CHIEF ALBANIAN OF MR. COLQUHOUN Plate 45

Gouache and water-colour. $18\times12\frac{7}{8}$ in. Sotiri was Chief Albanian to Mr. Colquhoun, British Consul-General at Bucharest. Wilkie, in his journal for October 30, 1840, noted: "Began drawing of the

Dragoman of Mr. Colquhoun at Constantinople, and proceeded with it on the next day." Lithographed by J. Nash and published in *Wilkie's Sketches in Turkey, Syria, etc.*, 1843, No. 12.
Coll: Wilkie sale, lot 467; Messrs. Graves and Warmsley; acquired by the Ashmolean in 1954. **Lit:** Cunningham, III, p. 331.
Lent by the Ashmolean Museum, Oxford.

114 SEVEN STUDIES

(*a*) Top. Pen and wash. $3\frac{5}{8} \times 3\frac{1}{8}$ in. Unidentified.
(*b*) Top left. Pen and ink. $3 \times 3\frac{1}{4}$ in. Unidentified, but presumably a Spanish subject.
(*c*) Bottom left. Water-colour. $4\frac{1}{2} \times 3\frac{1}{2}$ in. Study for the man holding the lantern in *Sir David Baird.*
(*d*) Centre. Black and red chalk. $6\frac{3}{4} \times 5$ in. Lot 194 of the Wilkie sale was "A King of Scotland washing his hands".
(*e*) Top right. Pen and ink. $3\frac{1}{8} \times 3\frac{1}{4}$ in. Study for *The Sportsman* (1824) in the Wallace Collection.
(*f*) Bottom right. Pencil. $4\frac{1}{2} \times 3\frac{1}{2}$ in. Unidentified.
(*g*) Bottom. Pen and ink. $2\frac{3}{4} \times 4$ in. Sketch for *Entry of George IV into Holyroodhouse* (see No. 18).
Coll: believed to have been given by the artist to his cousin John Wilkie; by descent to Mrs. Dalyell of The Binns.
Lent by the National Trust for Scotland (The Binns).

115 THE GARDEN OF GETHSEMANE

Black chalk over pencil heightened with white. $13 \times 19\frac{1}{4}$ in. Signed: *D. Wilkie ft* and inscribed *Garden of Gethsemony April 4th 1841.* In a letter to Miss Wilkie on May 3, 1841, Wilkie states: "Came down to the valley of Jehoshaphat, to that spot near the brook Kedron, with its ancient olive trees, known as the Garden of Gethsemane. . . . Here I made a drawing of the whole scene, with the valley in the background."
Coll: Wilkie sale 1860, lot 377, bt. Mrs. Hunter £5. **Lit:** Cunningham, III, pp. 411, 445 and 458.
Lent by the Rev. A. McDonald.

116 SEVEN STUDIES

(*a*) Top. Pen and ink. $3 \times 2\frac{1}{4}$ in. First idea for the Duke of York reading despatches (No. 12).
(*b*) Top left. Pen and wash. $4 \times 2\frac{1}{4}$ in. Study for state portrait of Queen Adelaide (Oxford, Examination Schools).
(*c*) Bottom left. Pen and ink. $3\frac{3}{8} \times 2\frac{1}{4}$ in. Perhaps connected with the Coronation of William IV.

(*d*) Centre. Pencil and water-colour. $6\frac{5}{8} \times 5$ in. Inscribed by the artist: *Madonna dela Perle Escurial Octb 21, 1827.* Study from the painting by Raphael, with two slight sketches in ink below.
(*e*) Top right. Pen and wash. $4 \times 2\frac{1}{4}$ in. Probably a first idea for Sir David Baird, but lot 84 in Wilkie 1860 sale was "Drumhead an incident in the life of the Duke of Wellington."
(*f*) Bottom right. Pen and wash. $3\frac{1}{4} \times 2\frac{1}{4}$ in. Thomas Cranmer with his arm bared.
(*g*) Bottom. Pen and ink. $3\frac{1}{2} \times 2\frac{5}{8}$ in. First study for *The Duke of Wellington* (see No. 51).
Coll: believed to have been given by the artist to his cousin John Wilkie; by descent to Mrs. Dalyell of The Binns.
Lent by the National Trust for Scotland (The Binns).

In the Entrance Hall

Samuel Joseph (1791–1850)

117 STATUE OF SIR DAVID WILKIE

Marble. 84 in. Signed: *S Joseph Sculp. 1843.* At a meeting convened at the Thatched House Tavern on August 28, 1842, with Sir Robert Peel in the chair, Wilkie's friends decided to erect a statue to his memory. Samuel Joseph was chosen "not without opposition". A small full-length plaster maquette for a statue of Wilkie in the Ashmolean is probably a first idea for No. 117. In this he is holding a palette and wearing a cloak. According to Malcolm Stearns there exists a letter dated Feb. 3, 1824, from Wilkie to Joseph which may indicate that Wilkie sat to Joseph in his lifetime, but no earlier bust is known or was exhibited. A bust made in connection with No. 117, dated 1843, is in the Scottish National Portrait Gallery. A marble bust of Wilkie by G. Rennie was in the 1860 sale bt. Mrs. Hunter. Joseph is best known for his statue of William Wilberforce (Westminster Abbey) and his bust of George IV (Victoria and Albert Museum).
Coll: erected by public subscription in the National Gallery in 1844; transferred to the Tate Gallery in 1898. **Lit:** Cunningham, III, p. 523.
Lent by the Tate Gallery.

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